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INDEX

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OF

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VOLUME X

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The
Architectural Record.

VOL. X. JULY, 1900. No. 1.

ARCHITECTURAL SCHOOLS IN THE UNITED STATES. —COLUMBIA UNIVERSITY. NO. 1.

MORNINGSIDE HEIGHTS forms an ideal site for a great university. It is at the same time within and without a metropolis. Although readily accessible to such resources as are important to professional schools of learning, Columbia University from her independent vantage ground, effectively turns her back upon the whirl of the busy town below, and within her spacious boundaries creates an atmosphere of her own. To better understand this dual quality let us consider for a moment the views from the windows of the Architectural School, which occupies the top floor of Havemeyer Hall. To the south and east the city throbs and smokes for countless miles and is lost in the horizon mist. To the north and west, over the roofs of Barnard College, across the vacant lots and straggling shanties that still punctuate the city's growth, beyond the great white tomb that marks the end of the world's finest driveway, lies the Hudson River. In winter its ice-bound fields stretch away to the north as far as eye can see, and its precipitous western sides are slashed with streaks of snow that soften the ragged faces and show delicate tints of pink and purple in the sun's low rays.

The best place from which to appreciate this view is the northwest corner of the architectural department. This room is devoted principally to the study of freehand drawing, and it is the most delightfully situated of any on the grounds. This is a happy coincidence, and it will serve to exemplify a characteristic of the school. Many a student of architecture is wont to consider freehand drawing as his *bête noir*. Unless naturally talented his work at first consists of blotches of but remote resemblance to anything, and repeated failures tend to discouragement. When this state of mind is reached, in place of feminine tears, the college boy will likely anathematize freehand generally and vigorously and assign it to remote regions. Yet this subject is usually considered as a fundamental element in the making of an architect. How is it made attractive and interesting to the student at Columbia? In the first place the most delightful room in the building is dedicated

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to it; then the student is not allowed the opportunity to become discouraged by attempting more than he can successfully accomplish. In his first year he is handled with gloves, so to speak, and gently led across pleasant fields of learning in a way that scarcely tells him how far he has traveled or what harvests he has garnered. But when the first year's fence, otherwise known as the annual examinations, is safely climbed, he gains a fair view of the lay of the land wherein the seeds of architectural knowledge are sown. In the second year the way becomes a bit rougher; numerous impediments arise that have a tendency to interfere with the even tenor of the student's way; he finds that his own resources are called upon to overcome the difficulties; for although his field is definitely prescribed, and every foot of it must be traversed, the harvesting is left largely to him. And here we have come upon another important characteristic of the Columbia School of Architecture: the principle of encouraging, nay, requiring the student to rely upon his own judgment, his own taste, his own individuality in the performance of every task that is presented. The results of this principle as shown in the work of freehand drawing are particularly interesting. After the tracing stage is over and a good quality of line acquired, what originality there is in the student immediately begins to assert itself, usually with advantage to his own work and to that of the school as well.

Such, in brief, are the main principles that govern the course in freehand drawing in this school. To describe the work in detail would require many pages. The methods used are most comprehensive. Freehand is made an auxiliary, so to speak, of every subject taught in the school that involves the use of the pencil, pen or brush. The pen and pencil exercises in the first year relating to the subjects of perspective, projections, shades and shadows, and the orders, discipline the hand and eye and familiarize the student with those subjects before they are scientifically taken up. The first year brush work paves the way for the rendering of the second year studies in composition and the third and fourth year designs; and all of this work in turn paves the way for fourth year water color proper, and the rendering of ornament and perspectives. Drawing from the cast is a necessary preliminary to the special life classes held by the upper classmen. Sketching is an important feature. The student is considerately relieved from the necessity of spending much thought on the question of how to occupy his spare time by being provided with a pad of paper on which he is required to exercise his artistic ability to the extent of one sketch daily during the first two years. From time to time measured drawings are made from buildings in the city.

This work is most enlightening and diverting. Among the prominent buildings measured in recent years was our fine

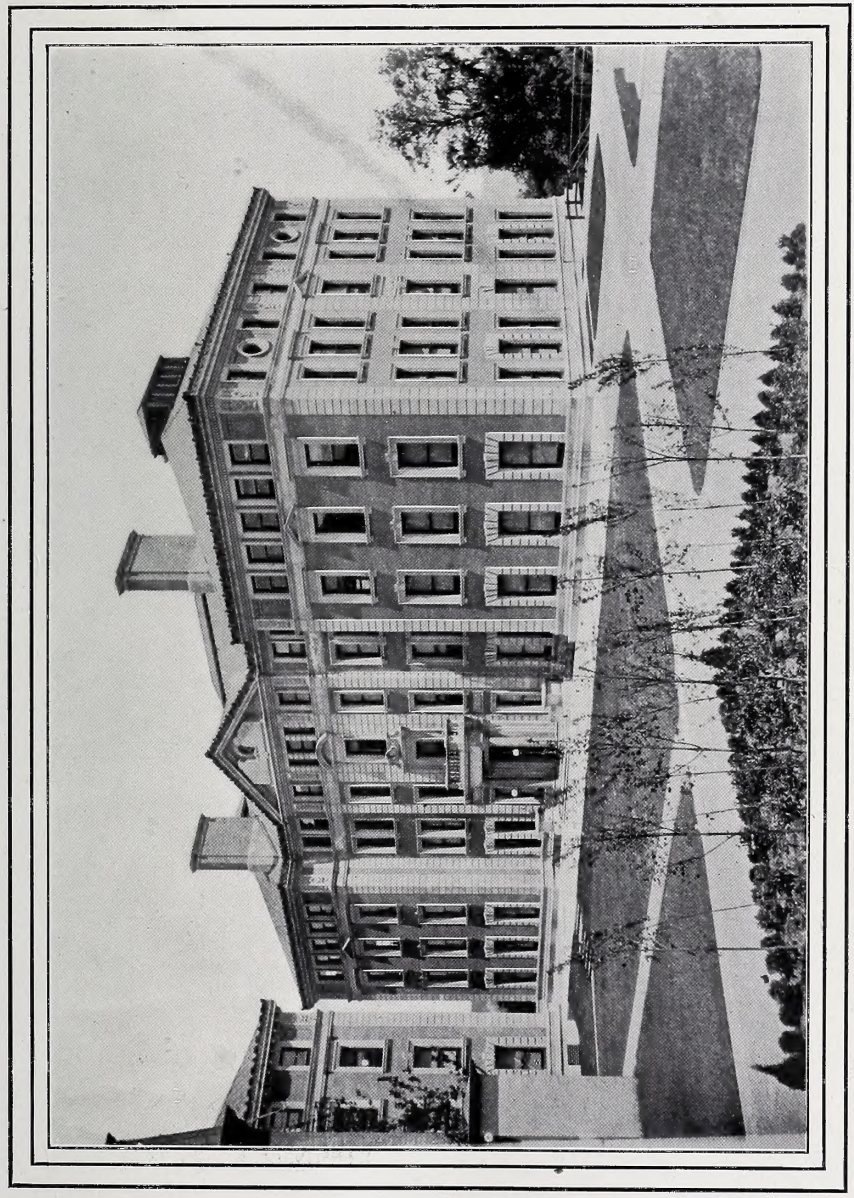


Photo. by Mr. R. H. Moulton.

HAVEMEYER HALL, COLUMBIA UNIVERSITY.



Photo. by P. C. S.

VIEW LOOKING NORTHWEST FROM HAVEMEYER HALL.

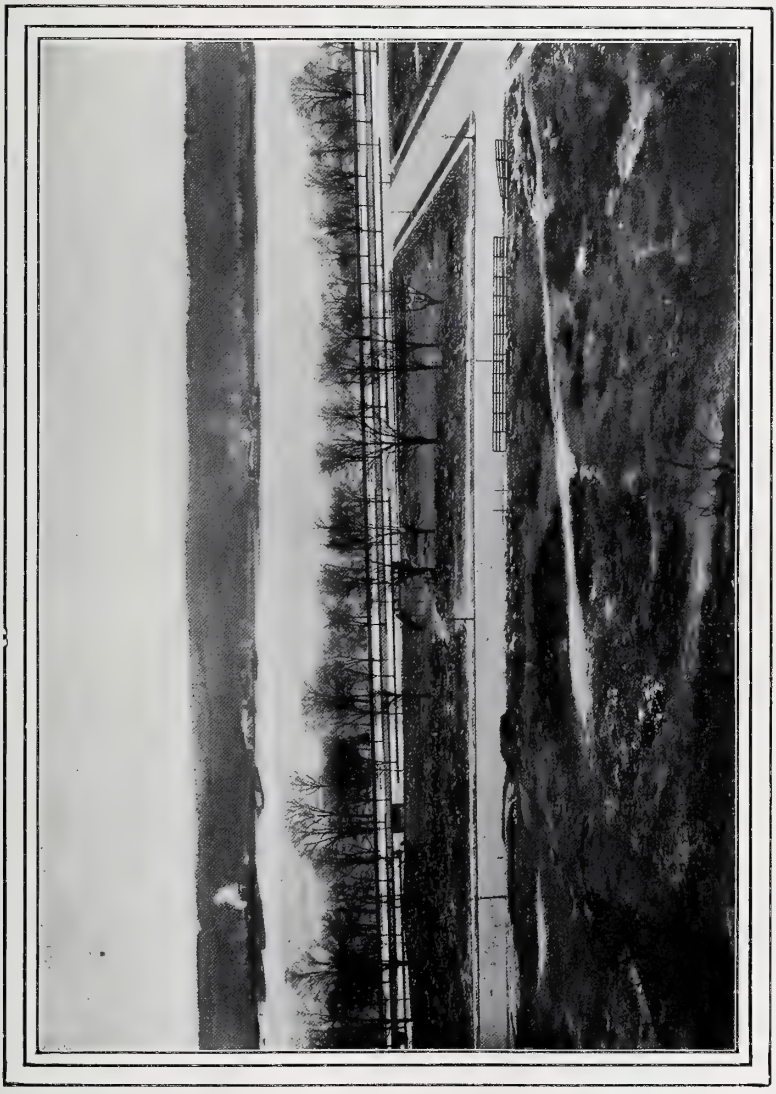


Photo. by P. C. S. HUDSON RIVER AND RIVERSIDE DRIVE FROM HAVEMEYER HALL.

old City Hall, the proposed demolition of which raised such a wail of protest. Incidentally it might be interesting to know the true and unabridged history of a certain architectural competition held at that time for a visionary City Hall, and which was noteworthy from the state of bewilderment in which it left the competitors. But that, as our admired English friend would say, is another story. The squad of Columbia men who attacked the City Hall with scaffold and measuring tape had a fine time. Ingenuity was displayed in reaching the more inaccessible parts and also athletic ability of a high order. Roof dangling and wall scaling feats were performed with agility and nonchalance to the joy of the newsboys in the square below and to the consternation of the "Weary Willies" who inhabit the park benches. The work in the open air was invigorating after the confinement of the draughting room, and the City Hall roof made a good place for a quiet smoke during intermissions.

But the most engrossing part of the freehand course consists in the tracing, copying, analyzing and designing incidental to the study of architectural history. This work continues throughout the four years, with a parallel course in ornament under Professor Hamlin. The thoroughness of the attention given to it and the magnificent library equipment that makes this thoroughness possible, may, we think, be designated as the chief characteristic of the school. If draughtsmanship be the portal, so to speak, to the Temple of Architecture, then the library for historical research may be considered as the inner cella or holy of holies. For what is more precious to the artist than good taste? What is more essential to anyone who professes to a finer kind of living than good taste? And how may this *desideratum* in architecture be acquired save by intimacy with all that is best in her history?

Some twenty years ago, when Mr. F. A. Schermerhorn, to whom the founding and much of the subsequent success of the school are due, broached the subject of adding an architectural department to the School of Mines, the trustees replied that the scheme met with their hearty approval, but that the college could not then incur the necessary expense for equipment. This apparently was all the encouragement that Mr. Schermerhorn needed. At that time the Architectural School of the Massachusetts Institute of Technology was in charge of Professor Ware. His success in the field, which was then a comparatively new one in this country, marked him as the man that Mr. Schermerhorn naturally turned to for guidance and advice. A correspondence between them ultimately resulted in Professor Ware coming to New York and undertaking the work of gathering a suitable equipment for an architectural school with the means that Mr. Schermerhorn generously provided. This was in February, '81. When the school was formally opened the following October the nucleus of an



THE DEPARTMENT LIBRARY.

Photo. by P. C. S.

architectural library was formed of no mean description. This has been steadily added to from year to year until now the department shelves contain from 15,000 to 20,000 photographs and from 600 to 800 books. This valuable matter is supplemented by a host of engravings taken from magazines, etc., and classified under many different heads. To obviate the difficulties sometimes caused by half a hundred students clamoring for a popular volume at the same time many of the valuable books of plates have been taken to pieces and the pages mounted separately. This reform has done much to preserve peace in the department. There was a time in the old quarters on Forty-ninth street when this congestion of students about a particular work served as a frequent and an adequate *casus belli*. The engagements usually occurred soon after a new design had been posted, when the ordinary procedure was to repair to the library for ideas. Of course the volume most in demand was that relating most closely to the problem to be designed, and the student who found it first was obliged to use either great diplomacy or muscular force to retain it. In the old days the Seniors were privileged to form trusts. These syndicates, or skindicates as those outside the breastworks derisively termed them, occupied the three alcoves in the draughting room and were formed of six men each. Once having obtained possession of a coveted book the trusts were practically invincible. To show that this is not an idle statement a single incident will suffice: One of the alcoves during a certain year was appropriately designated as the Croquis Alcove and the men who occupied it were known as partners in the Croquis Trust. This was brought about by the extreme partiality which some if not all of these members evinced for the celebrated work of that name. This partiality, as time went on, grew more intense, until finally the volume disappeared entirely from the public view. What became of it the school never learned, and the lips of the trust were dumb. It was a significant fact, however, as shown by the character of the work that these men continued to turn out till they graduated, that their enthusiasm for Croquis never weakened. All this, however, has now been changed; the trusts have been abolished, and the curator of the library, Mr. Kress, sees to it that everyone has an equal chance.

But the department library is by no means the only resource that is open to the student of historical research. Close at hand in the Low Memorial Library is a special room containing the magnificent Avery collection. A true lover of art cannot enter this *sanctum sanctorum* without enthusiasm. One experiences a feeling of elation similar to that which Bryant records in his lines from a mountain top: "Around the mountain summits thy expanding heart shall feel a sympathy with that loftier world to which thou art translated, and partake the enlargement of thy vision." The student of architecture upon en-

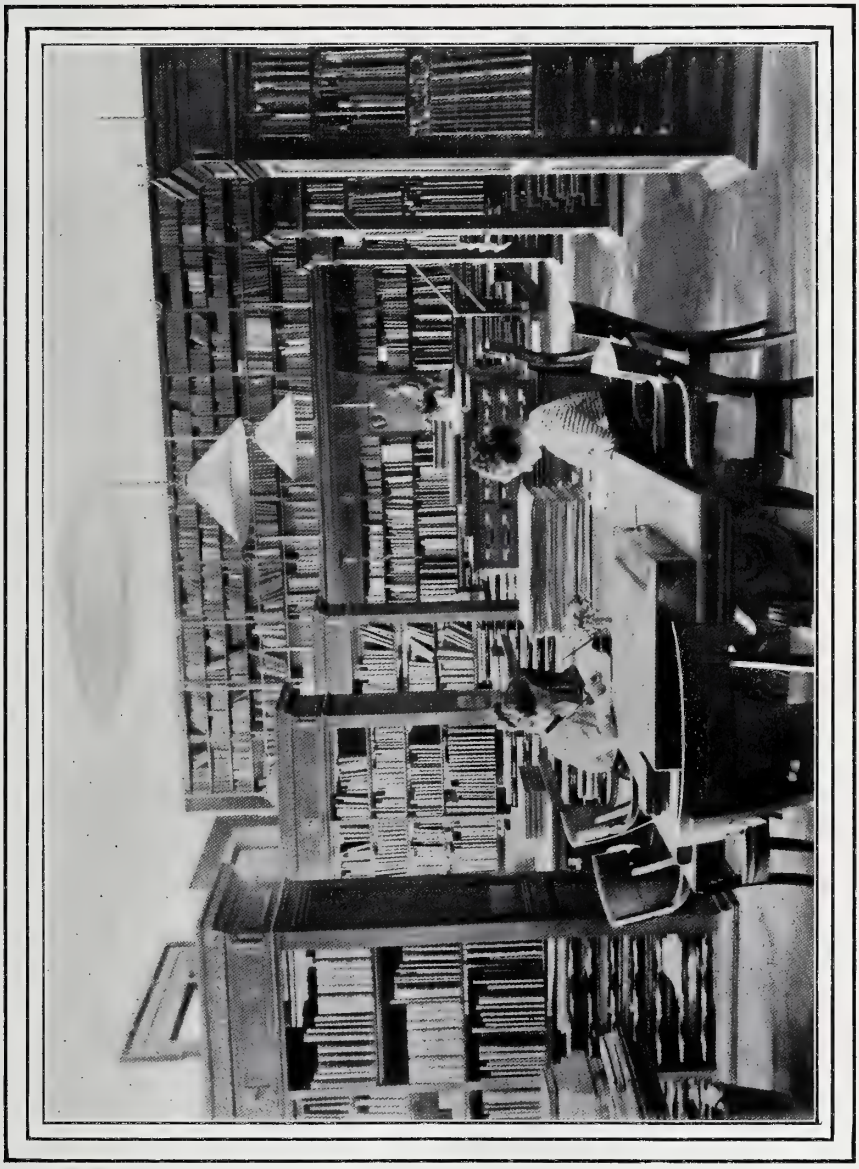


Photo. by Mr. R. H. Moulton. THE AVERY LIBRARY.

tering this library may well realize that at his hand lies the wealth of centuries, and it will indeed go hard with him if he does not feel richer upon leaving it.

The methods of teaching Architectural History at Columbia are clearly and eloquently set forth in a paper written by Professor Ware in answer to an inquiry by the American Institute of Architects. We should like to reprint the paper here *verbatim*, but our allotted space permits but a brief *resumé*. The work is pursued through four principal channels—lectures and text-books, research, drawing and designing. The first year men begin at the beginning with Reber's "Ancient Art," the second and third year men take up Mediaeval and Modern History, French and German text-books being used. The first year men illustrate their knowledge from week to week with tracings and drawings, while the second and third year classes devote the entire afternoons during a good part of the second term to historical research. Written reports on some special subject such as tracery, domes, etc., are prepared by groups of half a dozen men each and illustrated by drawings. These papers, having been criticised and corrected, are read to the class by their authors and the drawings shown. The groups of men and subjects are arranged in a cycle so that every man not only goes over the whole ground himself but learns his classmate's way of going over it as well. This work is elaborated in the fourth year under the name of Advanced Architectural History. Each fourth year man once a month prepares an original paper which he illustrates by drawings and photographs and reads to the class. As the whole time by day during the fourth year is taken up by the problems in design, these essays must be prepared in the evenings. For this every facility is provided, the libraries being open until 11 P. M. and the Metropolitan Museum (which contains the Willard selection of casts) until 10 P. M. twice a week.

It is a regrettable fact that the conditions of architectural practice in this country are such that our students are denied to a great extent the incomparable advantages of intimate association with our ablest architects. The ateliers of Paris that cluster around the Ecole des Beaux Arts and so enhance its brilliancy are too rare by far among us. Our architects take too little interest or have too little time to manifest their interest in our students in this way. This seeming digression from our main subject will serve to signalize the importance of our schools making the most of the means at hand—a principle which the Columbia School of Architecture fairly demonstrates in her course of Architectural History. It is obvious that the student cannot derive the same inspiration from the monuments of history that he can from the work of the living architect who stands at his elbow, rich in influence, wise in counsel. But if the student be made to stand in the shoes, so to speak, of the architect of the past, to

confront the same problems that confronted the masters of old, he will at least gain an understanding of the principles that underlay the architecture he is taught to admire. It is an old aphorism that the surest means of comprehending some one's else work is to do that work one's self. From this point of view, the study of architecture at Columbia is extended from a mere archæological plane to one of the most practical character. By a system of "design by dictation," as Professor Ware terms it, the students are first given the conditions which govern the construction or treatment of a certain piece of historical work, and then required to work the problem out in their own way. It is needless to say that the comparison of the different solutions with the original make a most interesting and instructive proceeding. The subjects considered under this system include planning, vaulting, treatment of wall surfaces, openings, pilaster capitals and other details.

The study of Historical Design at Columbia is so closely allied to the work of Architectural Design, that the students feel that the large amount of time spent upon the former is leading them directly to their goal. To attain proficiency in architectural design is the student's main idea, first, last and all the time. Other subjects may be interesting and valuable to him, but his success in Design is the student's chief desire. Under the direction of Mr. Partridge, Architectural Composition is taken up in the second year, the drawings made on this subject being preparatory and closely analogous to the more important work later. In the third year, with Mr. Partridge still at the helm, the student is fairly launched on the main channel that leads to his diploma. His craft is not entirely fitted out yet, however, and frequent stoppages are made in order to add to his stores. But in the fourth year the anchor is weighed for good, Mr. Hornbostel becomes the pilot, and a clear course is sailed to the end. The large cheerful draughting room at the east end of Havemeyer Hall, with its windows on three sides admitting the sunshine all day, virtually becomes an atelier for the Senior class and the scene of post-graduate work. It was not ever thus. The old graduates of the school along in the 80's would hardly recognize the course as it is to-day. The concentration of most of the work in the first three years, leaving the fourth free for Design, is one, perhaps the chief of the changes, which the wisdom of Professor Ware has effected during the nineteen odd years of the schools history. As a department of the School of Mines, the Architect's course was obliged to conform largely with the studies of that school. This necessitated such a vast amount of scurrying around to the different departments of the Mines for lectures and recitations that the first and second year men in the old days were sometimes in danger of forgetting where they belonged, or what



Photo. by Mr. R. H. Moulton. THE FOURTH YEAR DRAUGHTING ROOM.

course they were taking. This may account for the vagaries of a certain organization known as the A. B. C., otherwise Architects Bowling Club, which flourished in a more or less surreptitious way during one of the years when Columbia College was at Forty-ninth street. It has been gravely asserted that the object of the A. B. C. was to provide a haven of refuge, as it were, for the perplexed and disconsolate architects who, dazed by the vastness of mathematics and buffeted about amongst alien and diverse influences, sometimes questioned whether their identity were not a delusion. The A. B. C. proved a veritable Gordian Knot in a social way. When a man became lost, he could readily find himself at the nearby bowling alleys, which served as the club house. He could also find the other architect members of his class, for unanimity of action was the chief characteristic of the club. There were no officers, no dues, no stated meetings, and no rules other than strict obedience to the will of the majority. If, as has been whispered, the rulings of the majority seemed occasionally to be at variance with the serious purpose to which the men were avowedly dedicated, this must be ascribed to the phenomenon of a group of men drawn together by chance and all actuated by a strong propensity for bowling. With them, bowling was a means for restoring normal mental condition. Dr. John Fiske has averred that a half hour at the piano in the midst of a serious work induces great recuperative effects upon the mind, and doubtless the members of the A. B. C. discovered a similarity in this respect between the bowling alley and the piano. An interesting sequel to this bit of undergraduate history at Columbia, and a pleasing exemplification of the ties that bind college classmates together in permanent bonds of friendship, is the fact that the A. B. C. continued to flourish, and with added brightness, long after college days were over and the battles of life begun.

It became apparent that this commingling of the courses in the School of Mines militated against the good of the architectural student by reason of the time he was forced to spend upon extraneous subjects. Chemistry, Physics, Geology and Botany were good things to know about, but were by no means essential to the making of the architect. It also became apparent that the rigid courses in Mathematics, Engineering and Mechanics were less suitable to the architect than to the engineer. Gradually Professor Ware succeeded in shaking off the shackles that encumbered his school. By casting out the unnecessary subjects entirely and substituting for them courses on Building Materials; by breaking away from the regular Mines courses in Mathematics, Mechanics and Engineering and substituting new courses (under Messrs. Sherman and Snelling of the Department), specially adapted to meet the requirements of the architectural student; by concentrating the work in

history and ornament and pushing it back, so to speak, in the first three years, the desired end of leaving the fourth year free for the study of Design was at length attained.

This was a long step toward the establishment of the University idea. The cause of higher education thrives best in an atmosphere of latitude and freedom. Particularly is this so of the fine arts, in the practice of which the growth of individuality is the all important thing, once the right kind of soil has been prepared. Of course, it would be useless to expect boys fresh from school to profit by the absence of all restrictions upon their time and methods of work. "Freshmen" and "Sophomores" will continue to be "Freshmen" and "Sophomores" the world over, and we are by no means sure that this is to be regretted. But when a man has studied architecture for three years he should be sufficiently matured to realize his responsibilities, and sufficiently earnest to shoulder them.

It has been the aim of Mr. Hornbostel to inculcate this University idea as far as possible in his field at Columbia. His four years at the Ecole des Beaux Arts, after his graduation from Columbia College in '91, well fitted him to do this. During the year about ten problems—beside the theses—are given, varying in duration from a few days to a few weeks. These are largely of a practical character, introducing every day questions of planning rather than niceties of elevation. In the long time problems preliminary sketches are required on the same day on which the prospectus is posted. These sketches are made in the draughting room without references of any sort, and indicate roughly the final disposition of the main features of the Design. The completed drawings include plans, elevations, sections and perspectives. Mr. Hornbostel, who is a practicing architect, visits his class two or three times a week, and occasionally brings fellow architects from the city to criticise a set of completed designs. No mentions are awarded, the students being judged by their standards of work. To quote Professor Ware on this subject of mentions: "These discriminations have very little effect either to whip up the men at one end of the class, or to spur on those at the other. What we rely upon to make the men work is the interest of the subject, and its importance to men who have made it the main purpose of their lives. The trouble with mentions is that unless they are distributed pretty freely, so that they lose their meaning, they help only the men whose training or special facility give them the best start, and demoralize and discourage less fortunate but equally deserving and sometimes equally capable men. It is our main object to promote and foster a spirit of professional study as distinguished from school-boy task work, and it is certainly better for men to do their best under the influence of the permanent motives of conduct, than to get into the way of relying upon a temporary and artificial stimulus." Four traveling fellowships are

open to all graduates of the school under thirty years of age: two of these, each of the value of $1,000, were founded by Mr. McKim; a third, of a value of $1,300, is given by the trustees in recognition of Mr. Schermerhorn's gifts to the school, and a fourth, of the value of $1,000, is a bequest of the late W. B. Perkins of Colorado Springs.

A further and still more significant move toward the University idea is the freer system of study offered to students for "reasons of weight." Professional draughtsmen of three or four years office experience are admitted to the school for minimum periods of two months at a time, and allowed to study whatever they may elect and in whatever order they may choose, the only requirements being that they shall prove themselves qualified by character and ability to pursue their studies advantageously, and that they shall take the regular examinations at their conclusion. These are exceptional opportunities for draughtsmen, particularly for those temporarily out of work, and the tuition fee of $30 for eight weeks is very small, considering the benefits that may be gained in that time. This departure from the well-known principle of Columbia concerning special students was made in '91, and it has, on the whole, resulted in raising the character of the work at the school. A large number of able men, including several college graduates, have been drawn principally from the west and south and enrolled for periods varying from two months to three years. The presence of these experienced men by the side of the more liberally educated, but less practiced, regular students offers an interesting opportunity for comparison between two dissimilar systems working toward the same end.

Mention has been made of the fact that the mathematical and scientific subjects of the School of Architecture have been brought entirely under its control. An hour each week during the first three years is devoted to Specifications under Mr. Warren. This subject includes masonry, wood-work, iron-work, drainage and plumbing, heating and ventilation, besides the preparation of working drawings and consideration of architectural practice in detail. He gives also a parallel course of lectures on the nature, manufacture and use of every material used in building with the occasional assistance of professors in the various departments under the Faculty of Applied Science. By the end of the third year this instruction with that in Mathematics, Statics and Mechanics, under Prof. Sherman and Mr. Snelling, is considered sufficient for the architect who does not intend to do his own engineering. For those that do, an advanced course in Architectural Engineering has recently been introduced, taking the place of the fourth year Architectural Design. This course is purely elective, the students taking this fourth year work being privileged to pick their studies from those taught in the Civil, Mechanical and Electrical Engineer-

ing Schools, as well as the Architectural. The work consists in a series of practical problems in wood, brick, stone and iron, the students being required to make all the calculations, drawings, diagrams and specifications that would be necessary for actual erections. This course promises to supply a long felt want. Architectural Engineering and Architectural Design are so closely allied in practice that a considerable knowledge of both is important for intelligent work in either; the requirements imposed by each are so widely different, however, that there comes a time when it is best for the student to differentiate clearly between these courses of study.

We have tried to set forth some of the impressions made by the Columbia University School of Architecture on the visitor within its halls who judges with a somewhat critical eye and investigating intent. To the lay visitor another set of impressions naturally comes —mental pictures that are hung in the galleries of his brain, and that endure long after the details of the working machinery are forgotten. First there is a sense of light and expansiveness about the fourth floor of Havemeyer Hall which seems to bear out the influence of its aerial surroundings. There is not a dark corner in the department, nor apparently ever a crowded one, and despite the ninety odd students the facilities seem sufficient to accommodate twice that number. (Is it to be wondered at that the students of Barnard College, just across the way, often look wistfully at the building opposite? Or that, to quote Prof. Hamlin, they have been "knocking at the doors" of the Architectural School? We would like to hear of more women studying architecture. It is true that the contemplation of Statics and Mechanics is not ordinarily harmonious to the feminine idea, but the æsthetic—the historical side of the art—surely may be included within woman's sphere.) The next impression is one of order. The department is kept marvelously clean, as an architect's workshop should be—but usually is not. This condition of affairs was totally unknown in the old quarters where the dust from the railroad was a perpetual foe to cleanliness. Newly stretched paper suffered most of all, and great used to be the student's anguish to find his immaculate Whatman transformed to a sort of emery paper by the persuasive action of cinders and soot. The corridor in the new quarters, as can be seen by the plan, runs through the centre of the department connecting the two principal draughting rooms, and it is bordered by the library on one side and the lecture rooms on the other. This hall is the heart and life of the department, and is the principal feature that gives it distinctiveness. It is an ideal gallery for architectural exhibition. Here the current work of the school from day to day and from week to week is clothespinned to the racks and subjected to the criticism of every passer by. To the right of the stairway, the walls of which are fairly

covered with casts, is the first year draughting room, which is presided over by Mr. Harriman, instructor in Architectural Drawing. Many quaint and curious happenings have been credited to this room—incidents and digressions from the main business in hand,



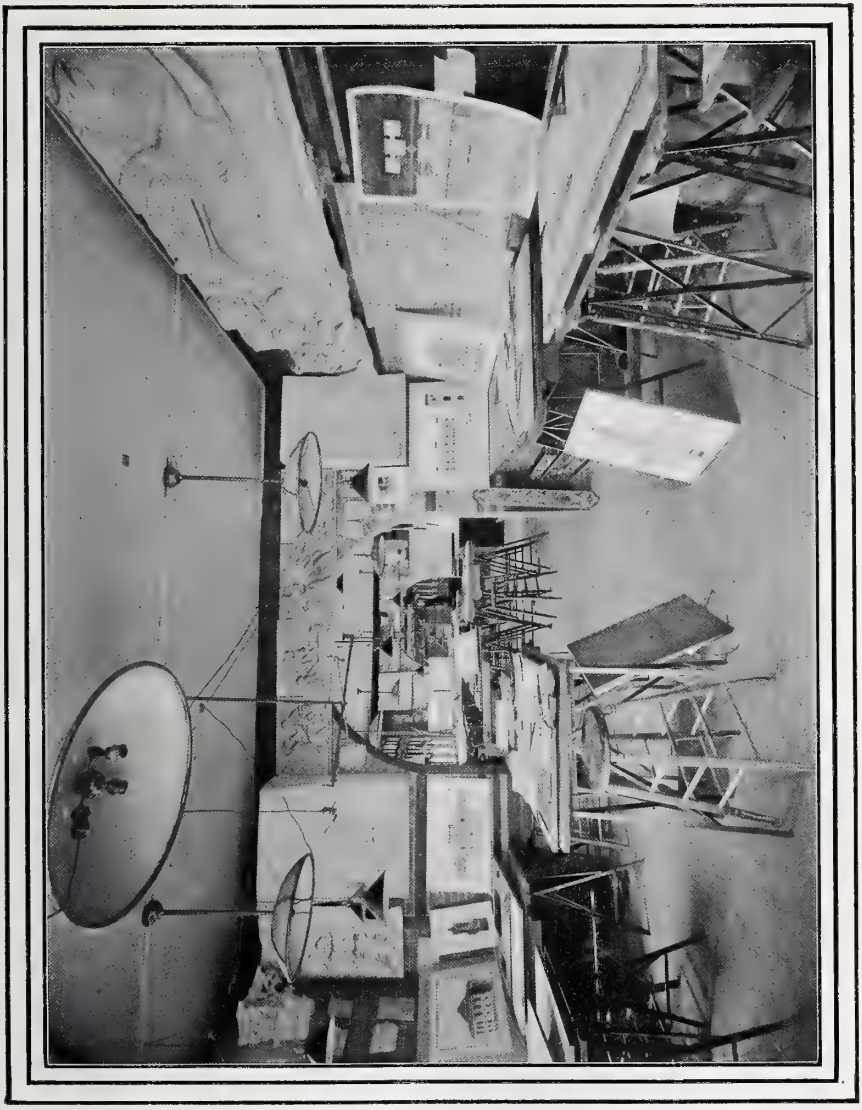
Photo. by P. C. S.

THE MAIN CORRIDOR.

which are inherent in the nature of Freshmen. It is doubtful, however, if these *contretemps* ever assume the proportions sometimes attained in the old days. As a student, who had migrated with the school, tersely remarked: "It is too open to raise h— up here." The games of shinny, which once were popular as an antidote for overwork, which were played after lecture hours and which shook the old Mines Building and left bits of T-squares and inkwells and table-braces strewn from the President's house to the



Photo. by Mr. R. H. Moulton. THE FIRST YEAR DRAUGHTING ROOM.



Kindness of Prof. Hamlin.
DRAUGHTING ROOM IN OLD QUARTERS ON 49TH STREET.

north wing, are no more. The life of the school has changed with its environments. An old graduate, after listening to my eulogy of the new school, said, with the calm assurance of unalterable conviction: "Ah! Yes; but it isn't the old place." Which remark spoke volumes for his loyalty and affection for an Alma Mater that he knew and revered, an Alma Mater that he could not picture to his own mind in a fairer dress than the old one dear to his memory.

We do not mean to convey the impression that the tone, the governing spirit of the School was ever anything but a serious one. Such an impression would be as false as it would be preposterous when the exacting nature of the architectural course is considered. It seems almost superfluous to say that men do not study architecture to have a "good time." If a student enters upon the course at Columbia with such an idea, he either changes it radically and swiftly or leaves. The *morale* of any school to be high and good must depend largely upon the presence of students of stamina and earnest purpose; and these are the men whom Columbia welcomes to her architectural board, and the only ones whom she suffers to remain. The fact that there is even less skylarking on the top floor of Havemeyer Hall than there was in the old Mines Building by no means implies that skylarking was ever a characteristic aspect of the school; but it does signify that the change in outward conditions has served to stimulate students and instructors alike in the pursuit of the serious business to which they have devoted their lives.

The future undergraduates of Columbia's Architectural School are destined to reap the benefits of still other changes which certain far-seeing eyes have discerned ere now, and toward which certain careful and practiced hands are guiding the school. What these changes will be we will not prophesy. But one thing is certain: when our boys can be taught the rudiments of architecture before going to college, it will then be possible for the University to do far more for them than it possibly can do now. Until that day comes, Paris will continue to be the student's Mecca. But we have no hesitation whatever in prophesying a continuance of Columbia's success in her architectural field. The work done there is of the steady, earnest sort, that in the long run succeeds; and the men who are devoting their lives to the training of those students who chance to come under their influence for a little time, are of the sort that the world means by capable. That the students realize this is shown by the fine feelings of respect and regard in which they hold their instructors, and which divest their occasional obstreperous ebullitions of all malice. As the years roll on, and the scene shifts from college halls to the trenches on life's battle ground, the student's realization of the worth of his kind friend and professor assumes a greater significance and touches a deeper chord. Columbia not only arms

her sons for the fray, but also extends her fostering interest over them long after they have gone from her doors. If they that falter on their way—the maimed and the weak—turn to her, they will then, if never before, realize her true character—that of guide and helper; if they that are sturdy and stand alone in the pride of their strength turn their thoughts backward to that brief but hallowed time which, (from entrance day to the last annual dinner given them in the department by him whose hair has grown white in their service), is so deeply engraved upon their memories, they too will better understand the influences that served to mould and strengthen those talents and virtues with which they then were pregnant.

Percy C. Stuart.



PANORAMIC VIEW OF THE MOSQUE BAYARED.

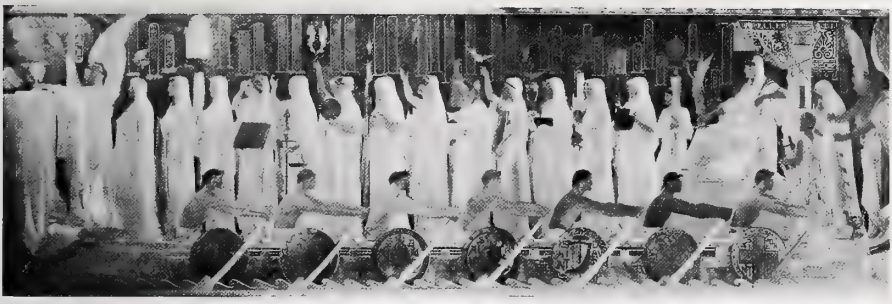


GLASS MOSAIC AND WINDOW IN H. C. FAHNESTOCK MAUSOL EUM.
Cemetery, Woodlawn, N. Y. Tiffany Glass & Decorating Co., Designers.

How the Rich

ARE

Buried.



MOSAIC "RIVER OF LIFE" IN J. H. WADE MAUSOLEUM.
Cemetery, Lake View, Cleveland, O. Tiffany Glass & Decorating Co., Designers.



MOSAIC "RIVER OF LIFE" IN MAUSOLEUM OF J. H. WADE.
Cemetery, Lake View, Cleveland, O. Tiffany Glass & Decorating Co., Designers.



WINDOW IN MAUSOLEUM OF P. A. B. WIDENER.
Cemetery, West Laurel Hill, Philadelphia, Pa.
Tiffany Glass & Decorating Co., Designers.



THE VANDERBILT MAUSOLEUM.

New Dorp, Staten Island. The late Richard Hunt, Architect.



THE GOELET MAUSOLEUM.

Cemetery, Woodlawn, N. Y. McKim, Mead & White, Architects.



PRATT MAUSOLEUM.

Glen Cove, L. I.

Wm. B. Tubby, Architect.



INTERIOR OF THE PRATT MAUSOLEUM.

Glen Cove, L. I. Wm. B. Tubby, Architect.



G. P. MOROSINI MAUSOLEUM.

Cemetery, Woodlawn, N. Y.

Jardine, Kent & Jardine, Architects.



THE GOLDENBERG MAUSOLEUM.
(Simon Goldenberg.)

Cemetery, Union Fields, L. I. Brunner & Tryon, Architects.



THE DODGE VAULT.

Designed by S. Q. French.

Cemetery, Woodlawn, N. Y.



THE CANNON MAUSOLEUM.

Cemetery, Troy, N. Y. New England Monument Co., Designers.



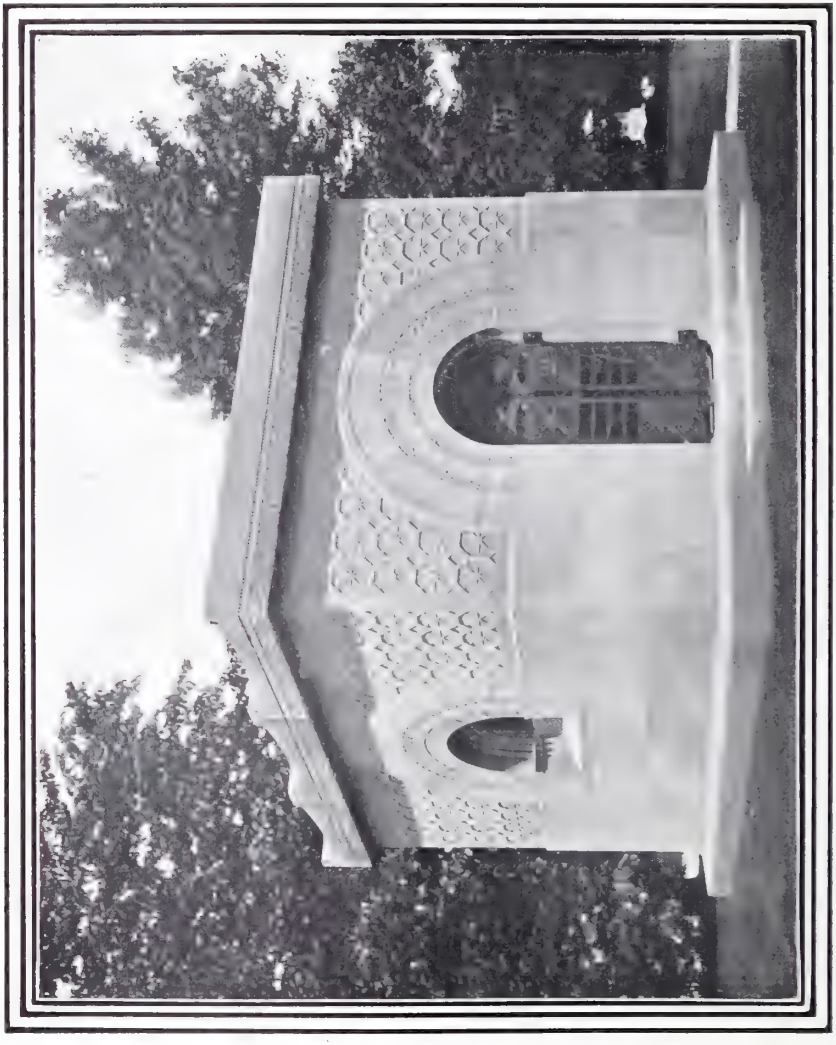
THE WAINWRIGHT MEMORIAL.

Bellefontaine Cemetery, St. Louis, 1893. Louis H. Sullivan, Architect.



THE RYERSON TOMB.

Graceland Cemetery, Chicago, Ill. Louis H. Sullivan, Architect.



THE GETTY TOMB.

Graceland Cemetery, Chicago, Ill. Louis H. Sullivan, Architect.



BRONZE GATES OF THE GETTY TOMB.
Louis H. Sullivan, Architect.



BELMONT TOMB.

The late Richard M. Hunt, Architect.



V. HENRY ROTHSCHILD MAUSOLEUM.
Brunner & Tryon, Architects.



W. C. WHITNEY MONUMENT.
Cemetery, Woodlawn, N. Y. McKim, Mead & White, Architects.



MARY E. WRIGHT MAUSOLEUM.

Bridgeport, Conn. Tiffany Glass & Decorating Co., Designers.



MODEL OF NEWMAN MAUSOLEUM.
Cemetery, Salem Field, Brooklyn, N. Y.
Tiffany Glass & Decorating Co., Designers.



MODEL OF MONUMENT FOR H. McK. TWOMBLY.
Cemetery, Woodlawn, N. Y. Tiffany Glass & Decorating Co., Designers.



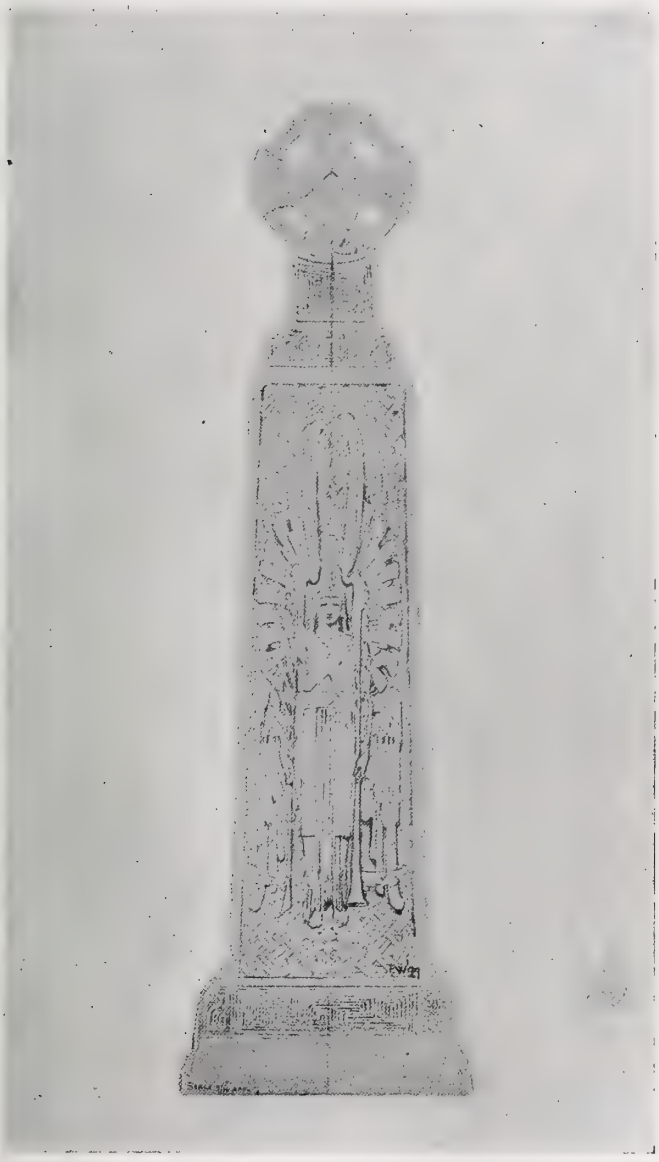
GRANITE CROSS DECORATED WITH BRONZE, TO JULIA J. McCLURE.
Cemetery, Albany, N. Y. Tiffany Glass & Decorating Co., Designers.



MARBLE CROSS TO MARY WATSON BORUP.
Cemetery, Sing Sing, N. Y. Tiffany Glass & Decorating Co., Designers.



GRANITE MONUMENT TO AUGUST STOUT VAN WICKLE.
Cemetery, Hazleton, Pa. Tiffany Glass & Decorating Co., Designers.

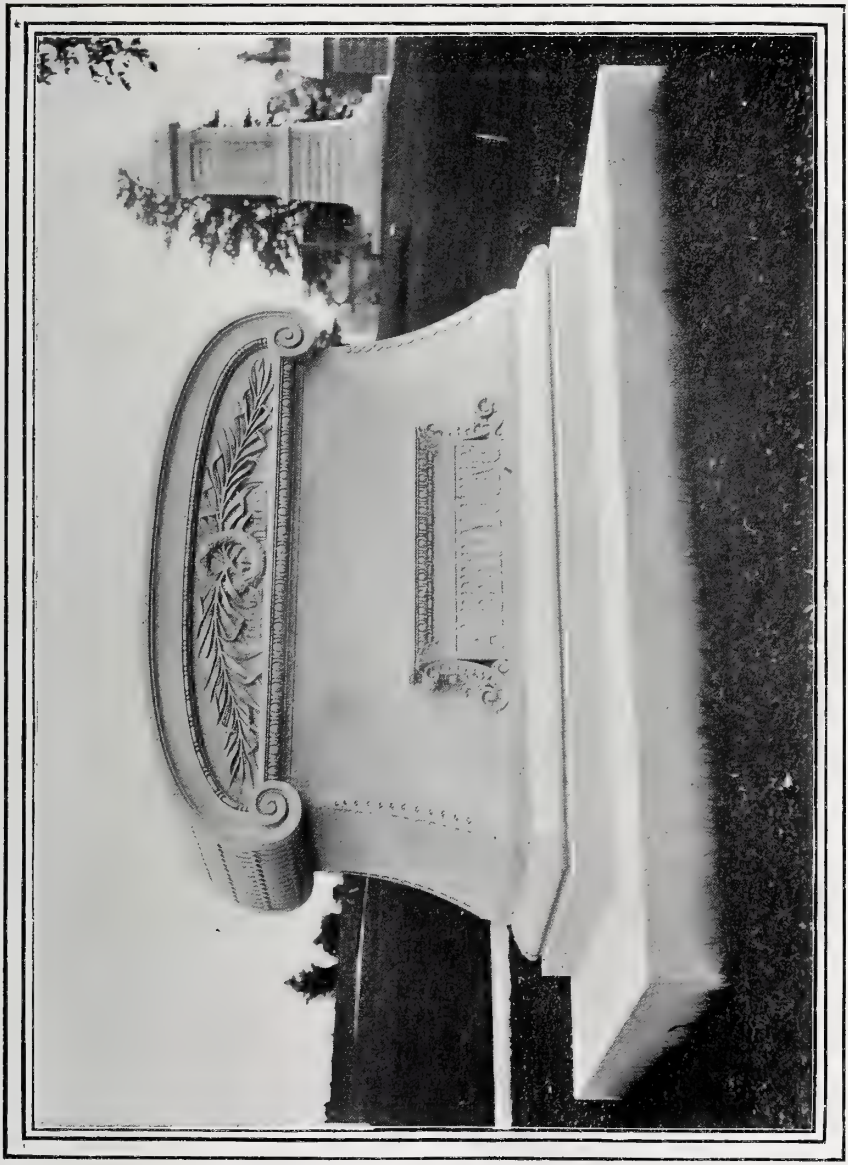


CELTIC CROSS TO E. A. CUMMINGS.
Cemetery, Forest Home, Chicago, Ill.
Tiffany Glass & Decorating Co., Designers.



KIMBEL MONUMENT.

Greenwood Cemetery, Brooklyn, N. Y. New England Monument Co., Designers.



ALBERT YOUNG MONUMENT. New England Monument Co., Designers.

Cemetery, Woodlawn, N. Y.



GRANITE MONUMENT TO BRADFORD COGSWELL.
Cemetery, Albany, N. Y. Tiffany Glass & Decorating Co., Designers.



INTERIOR OF BUHL MAUSOLEUM.
(Mosiac, Bronze and Glass.)
Cemetery, Sharon, Pa. Tiffany Glass & Decorating Co., Designers.



GEN. W. E. STRONG CANOPY.

Graceland Cemetery, Chicago. New England Monument Co., Designers.



STORRS MONUMENT.

Cemetery, Woodlawn, N. Y. New England Monument Co., Designers.



GOODRICH MONUMENT.
Cemetery, Rosehill, Chicago, Ill.
New England Monument Co., Designers.



FIG. 1. ON ENTRANCE PAVILION.

NATURAL HISTORY MUSEUM AT PARIS.

LAST year, the new Museum of Natural History at Paris, situated in the Jardin des Plantes, was thrown open to the public. This edifice deserves a place in the chapter opened in these pages by Mr. Russell Sturgis, under the title of: "Good Things in Modern Architecture." It marks a stage on the road to rational architecture, a step towards logical forms and architectonic decoration, that should afford great encouragement to those who are interested in the future of architecture. The architect is M. Dutert, who had already attracted attention to himself by the Machinery Hall (*Galerie des Machines*) which he designed for the Exposition of 1889. Well-merited praise was bestowed upon the bold curve of the roof of this immense hall, and the ingenious manner in which iron, the principal material employed, was treated according to its nature and was allowed to have its own architectonic forms, instead of borrowing, as is usual, those of wood. Logically, the Machinery Hall was altogether satisfactory, and it testified to guiding principles which, generally speaking, do not as yet influence our architects to any extent. Moreover, in the details of the construction, M. Dutert reminded us, by his choice of ornament, of the purpose which the edifice was destined to serve. There was none of that polyglot, all-round decoration which we have been accustomed to see indiscriminately on the back of a Louis the Sixteenth armchair, on a Roman cornice, and on the fronts of our houses, palaces and prisons. This harmonizing of detail and *ensemble*, a very simple thing in appearance, provided food for reflection. We have not been spoiled by too much of that sort of thing.

The Natural History Museum shows a development of the same principles. In the general view we see a large, high-roofed pavilion, where is situated the entrance. Then come galleries, fronting



FIG. 2. NATURAL HISTORY MUSEUM—GENERAL VIEW

Paris.

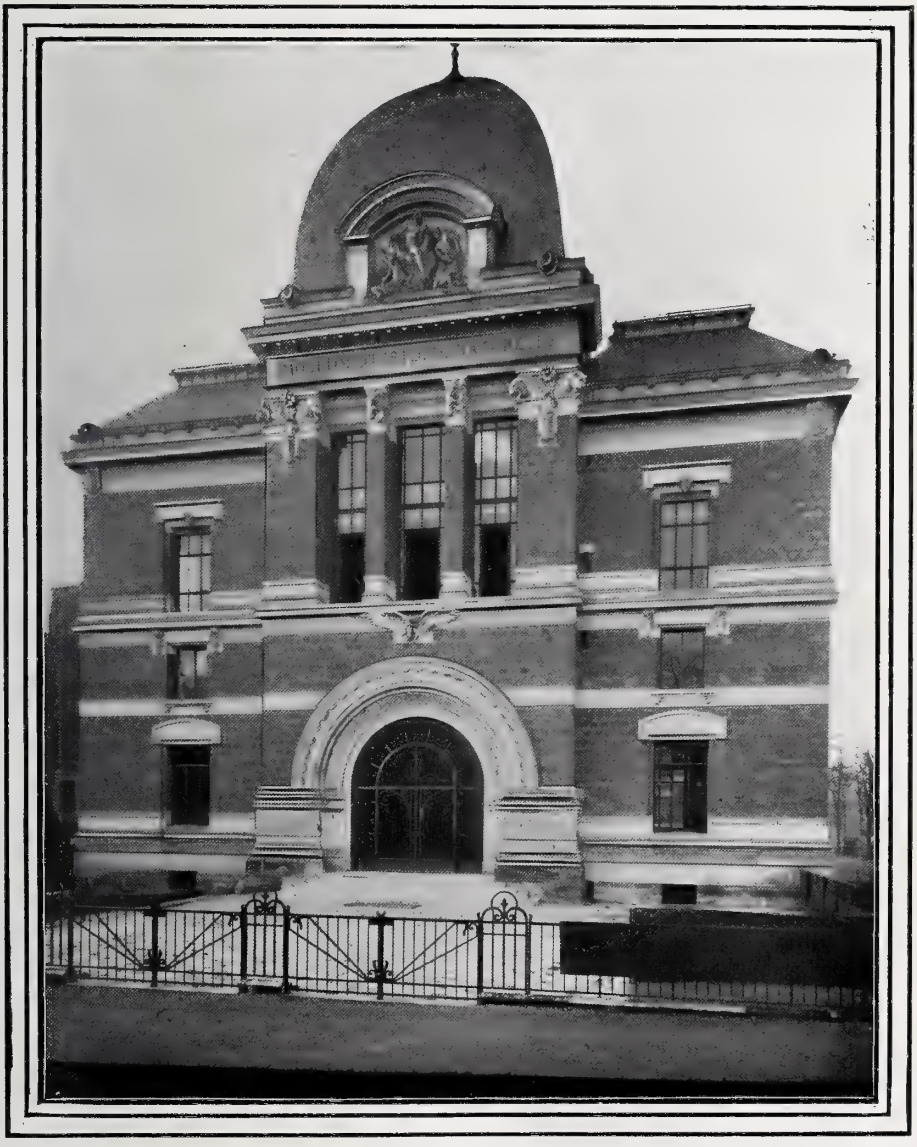


FIG. 3 NATURAL HISTORY MUSEUM—THE FRONT PAVILION.

on the garden and on the Rue Buffon. They stop at a fore-part which will mark the middle of the building when it is doubled by the addition of a second part analagous to that already erected. The bond consists of large bricks, one laid on edge to two laid flat, each brick laid lengthwise, alternating with one laid endwise, as shown in the accompanying figure. The dividing line of the floors is traced by two courses of white stone running around the building, a more prominent cornice marking the principal division and a simple band indicating the intermediate floor. The window-lintels, the bas-reliefs, the small square niches, the capitals of the tambours, and the consoles, are also in white stone. The aspect of the building, red with white markings, is very agreeable, and it is easily interpreted.

The entrance is beneath a large arch built into the forepart. This arch starts directly from a high base, without any abutments. It has a very fine appearance. Above is the large bay of the library, enclosed by four tambours whose substantial capitals support the entablature and cornice on which the roof rests. On the right of the entrance is the Lecture Room, and on the left the main staircase. On the lateral faces looking on the garden and the rue Buffon are the exposition galleries, with skylights. These galleries have two balconies one above the other, filled with glass cases. We admire the fine ground-floor windows, the shape of their flattened arcades, and the manner in which the imposts, isolated one from another, fall on the tambours of the capitals. It is an excellent architectural composition. On the first floor there are small windows in pairs. These scarcely admit sufficient light, but the interior justifies this arrangement. Between these windows there are bas-reliefs on marble plates fitted-in, and two larger panels in bronze on a gold ground.

Such is the general external arrangement. It is simple, but not without charm. Within, we find the same sobriety and clearness. The divisions are sharply defined; the iron beams in the ceilings are not hidden by a layer of plaster, but stand forth unshrinkingly.

If we now draw nearer, we see that the determination to be logical is displayed not only in the leading features of the building, but has been carried out with remarkable care in the decoration, down to the smallest detail. This is such a new thing that it is needful to speak of it at some length. Here we actually have an entire monument constructed without any Renaissance proportion, without any reconstitution of orders, without any composite or Corinthian capitals, without foliage, without pilasters, without triglyphs, without pediments to each window, without ogees, without ovolos and without dentils! We do not find a single acanthus leaf, nor any Gothic foliage, and no one can recognize and salute on these walls and ceilings the familiar ornaments that figure on all our edifices,

public and private. For what purpose, then, did the architect study for years at a school if it was not in order to attain proficiency in the handling of the accepted and indispensable elements of decoration? Why did he fill his portfolio with the necessary formulæ for ornamenting any monument? Is he himself to seek a decorative theme in harmony with the kind of building he has decided upon, to hunt after novelties in details, and to invent new motives wherewith to express his views as to *ensemble*? M. Dutert has not deemed this superfluous, and herein lies the great originality and merit of his work. Having constructed, to be used as a Museum, a light, practical edifice exactly adapted to the requirement of the collections to be exhibited and the classes to be held therein, he was anxious that the decoration should distinctly indicate the purpose of the building. In a museum, zoology and botany are studied: consequently the animal and vegetable kingdoms shall supply the decorative motives to be employed. Everything is based on this leading idea, and we shall see with what ingenuity M. Dutert has carried it out.

First let us take the entrance pavilion. The doorway is decorated with two different friezes. On the first curve there are palm leaves in braided cables, and on the outside arch a series of scallop shells. We give a separate illustration of the same, to enable our readers to judge of the execution of the detail work before the putting in place. Above the door, on a stone platband underneath the cornice, there is a large "Gypætos carrying off a lamb." It is the work of M. Gardet. one of our clever animal sculptors. But what we are examining at present is its decorative rôle, it value in the general scheme of the edifice. From this standpoint it is excellent. The immense outspread wings of the gypætos suit the form of the architectural member they fill, and harmonize exceedingly well with the lines of the cornice below which they display themselves. This motive is repeated all around the building, with variations—eagle, condor, vulture—by different sculptors, the idea, however, originated with the architect. We give a series of details of this same subject, which is not a decorative side-dish, but which, by reason of its utilization in the general effect, becomes architectonic.

Here one gets a thorough grasp of M. Dutert's idea. Instead of adopting, for these platbands, a renaissance foliage, which he might have had copied by a pupil from a catalogue of ornaments and repeated all around his building, he turned to nature, took living forms, and adapted them to the end he had in view. Thus, on each platband we find a new creation, where the artist, within the limits fixed by the architectural frame and the principles of ornamentation, expresses his personality and taste. In this way, while possessing an entirely modern sense of art, one places one's self under the conditions which governed the production of the decorative marvels of our cathedrals,



FIG. 4. NATURAL HISTORY MUSEUM—THE ENTRANCE.



FIG. 5. NATURAL HISTORY MUSEUM—SIDE VIEW.

when invention had not yet been supplanted by a slavish repetition of forms stereotyped centuries ago.

The tambours supporting the entablature have for capitals some powerful lions' heads, and the corner tambours two lionesses' heads separated by a finial in form of a turnsol springing from a sheaf. The idea of having capitals formed of pairs of animals doubtless comes from the Apadena Palace at Susa, where robust bulls uphold on their foreheads the beams of the entablature, but we have here a free interpretation that is quite admissible. M. Velton's lions are well placed and fulfill their part of supports.

Above the cornice there is a curved fronton borne upon two piers. This seems to us the part of this façade which is the most open to criticism. Surely the architect could have found something better than this tympanum, which harmonizes neither with the general effect nor with the roof. It is filled with a large decorative composition by M. Allar, "Nature's Three Kingdoms," which is graceful, but commonplace withal.

The minor motives of the façade have received the same careful attention. Note the bunch of flowers starting from the wall. Note, too, in the center of the window-lintels, those vigorous lobsters which mark the spot with their bony carapace. In like fashion, the consoles and corbels bear a sculptured animal, crustacean or saurian, whose silhouette is happily suited to the form of the architectonic member to which it is attached. All these things are happy thoughts that impart life to the front and constitute a decoration in harmony with the *ensemble*. Even above the cornice the architect has shown signs of originality; namely, in the iron pieces which hold the gutter, each of which is ornamented with an insect, treated in a decorative spirit. This is an agreeable variation from conventionality and ready-made formulæ.

On the lateral faces we again find the same careful attention to detail. Firstly, below the cornice separating the two floors there is a frieze composed of shells, a detail of which is seen with that of the entrance door in Fig 4. Then, on every other window there is a set of big birds on the wing; above the odd windows we find some cartouches disposed in a particular manner with the aid of the same palm-leaves that are seen on the front. On these cartouches are inscribed the names of celebrated naturalists. The windows of the upper floor have received special attention. Above each of them there is a niche containing an animal, different in each place, and even the lintel-spring is ornamented, not with the usual dentils, but with small rolled-up shells. Finally, besides the two large bronze bas-reliefs already spoken of, there is a series of marble bas-reliefs with animal figures. These are not all of equal merit. One of the best is an "Entrapped Wolf," by Gauquié. We cannot bestow any

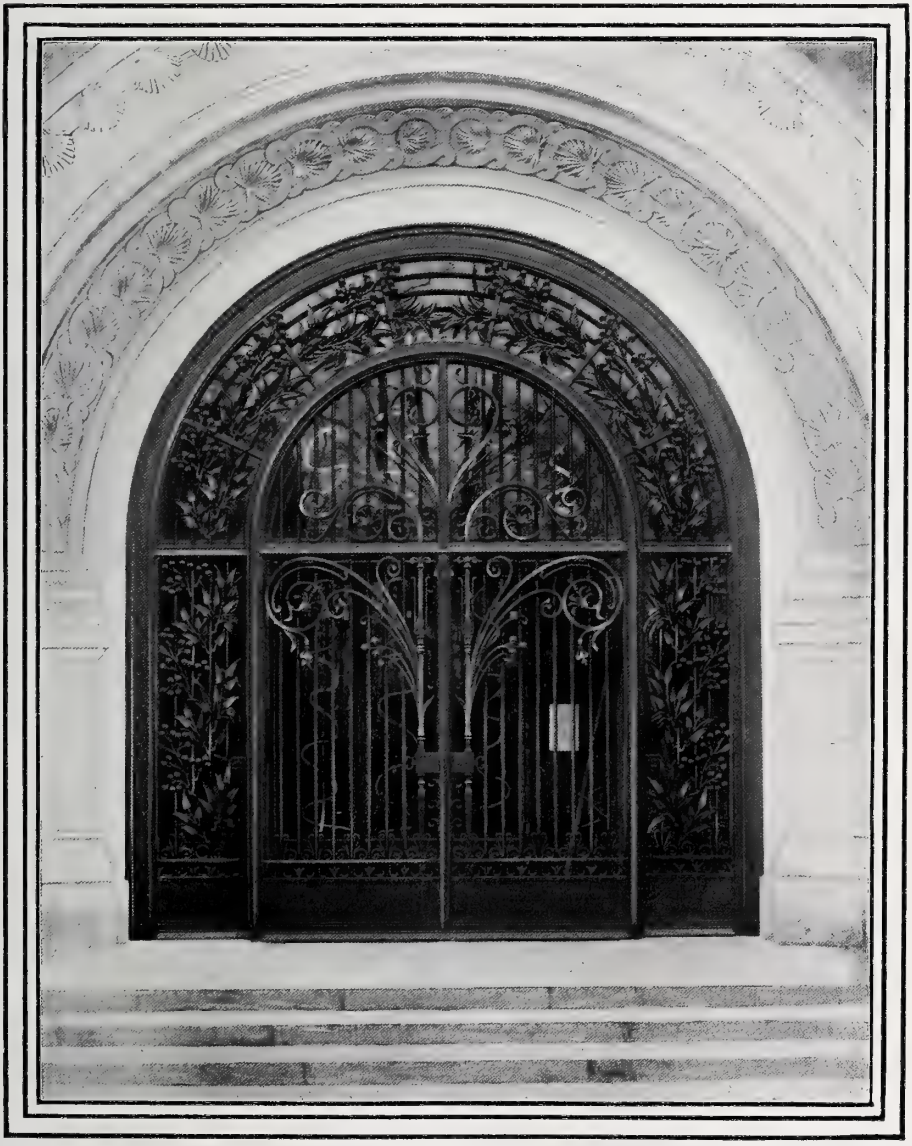


FIG. 6. NATURAL HISTORY MUSEUM—ENTRANCE DOOR.

praise upon the busts of celebrated savants which have been placed on the entablature of the ground floor windows. They are mediocre in themselves and have no especial reason to be where they are.

Let us proceed inside. In order to do so, we pass through a large wrought iron gate. Big branches, completely stylized, spread over its leaves, while its border has smaller branches, with bolder relief and approaching more closely to nature. Both blend gracefully with the massive iron bars. On the right-hand side of the vestibule there is a group executed by Fremiet, one of our leading statuaries. From a decorative point of view we do not find it interesting. As a set-off, we have, on the pillars of the hall which support the springing of the arches, a new motive in the shape of a crab, vigorously treated and beautifully simple. It is an excellent piece of work. We must, however, make some restrictions as to its adaptation to the capital. In this respect the lizard at the bottom of the archivolts seems much more satisfactory, both form and adaptation being thoroughly justified.

The hall is very simple. To the right we meet with a small amphitheater for lectures. Its panels were painted by M. Cormon and were to be seen at the Salon of 1898. They depict "Man's Conquest of the Earth." It would be out of place for us to speak of them in detail here.

All the iron-work—railings, balustrades, etc.—have been treated in accordance with the same decorative principle that we have seen illustrated outside. The hand-rail of the main staircase is in bronze. It is composed of two intertwined branches, one of laurel and the other of chrysanthemums. A glimpse of it is had in the illustration of the hall. It is a rich, deeply-sunk piece of work, but its very richness brings it too near to nature, which it seemingly wants to rival. The main lines are not simple enough. It is not to a sufficient extent the thing it professes to be and which it should be before all—a staircase balustrade. As has been justly said, it looks more like a quickset hedge.

For the small staircases leading from the ground floor to the story above, the decorative theme has been much better worked out. The material is simply cast-iron, but the design is broad and sober. It is highly desirable that our workers in iron should draw inspiration from these irises and look for models in the world of vegetable forms, instead of surfeiting us with the ancient themes, in which there is no longer any savor or originality or life. They are stylized, and, being truly decorative, do not imitate nature, but merely draw inspiration from it. We meet with them again on the second floor gallery. From their root to their blossom, these superb flowers form in verity a rich and strong ornamental motive (Fig. 11).

With a variation, irises are also the subject of the balustrade of the

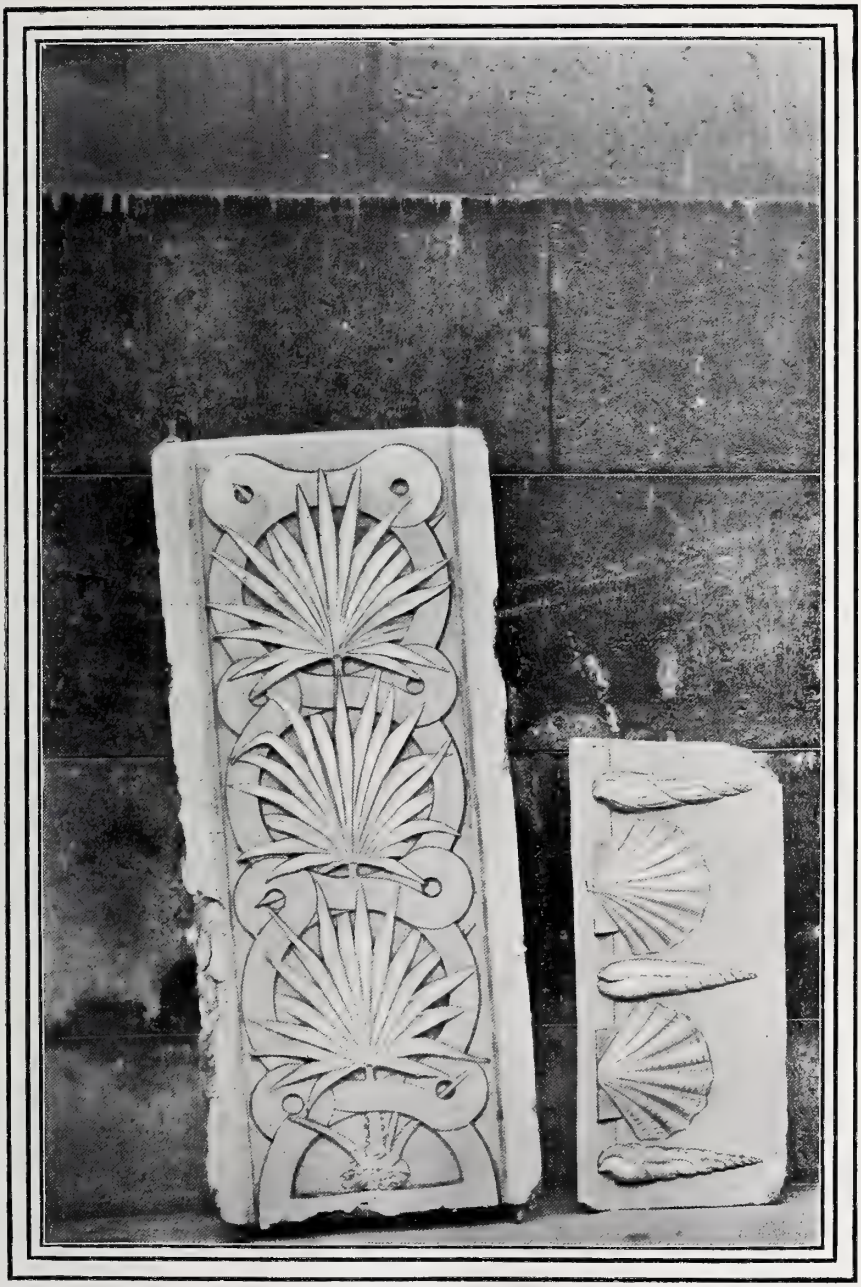


FIG. 7. NATURAL HISTORY MUSEUM—MODEL OF PALM LEAVES AND SCOLLOP SHELLS AT ENTRANCE.

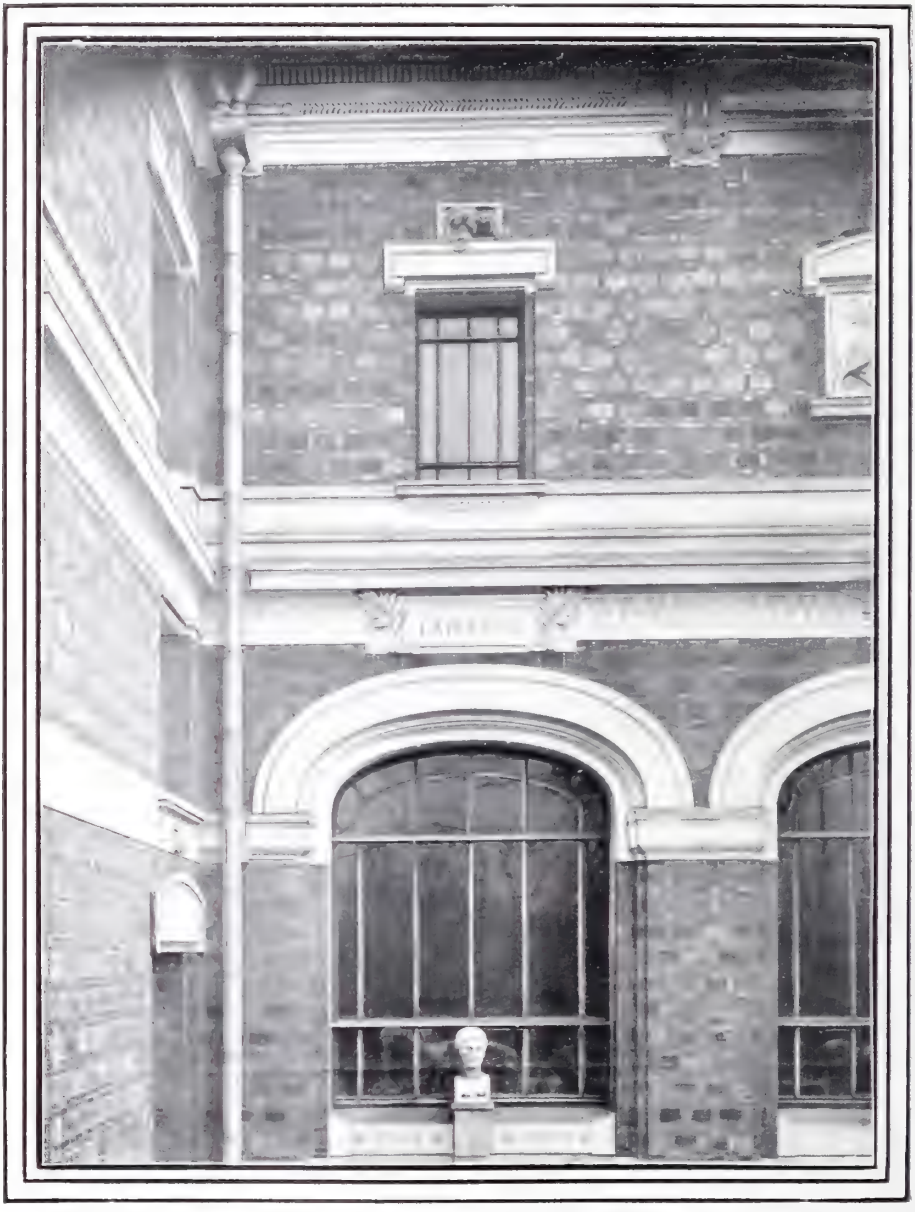


FIG. 8.—NATURAL HISTORY MUSEUM—DECORATION, SIDE FACADE.



FIG. 9. NATURAL HISTORY MUSEUM—HALL AND PRINCIPAL STAIRCASE.



FIG. 10. NATURAL HISTORY MUSEUM—BALUSTRADE.



FIG. 11. NATURAL HISTORY MUSEUM—LITTLE STAIRCASE RAILING.



FIG. 12. NATURAL HISTORY MUSEUM—BALUSTRADE, IRISES WITH FERNS.

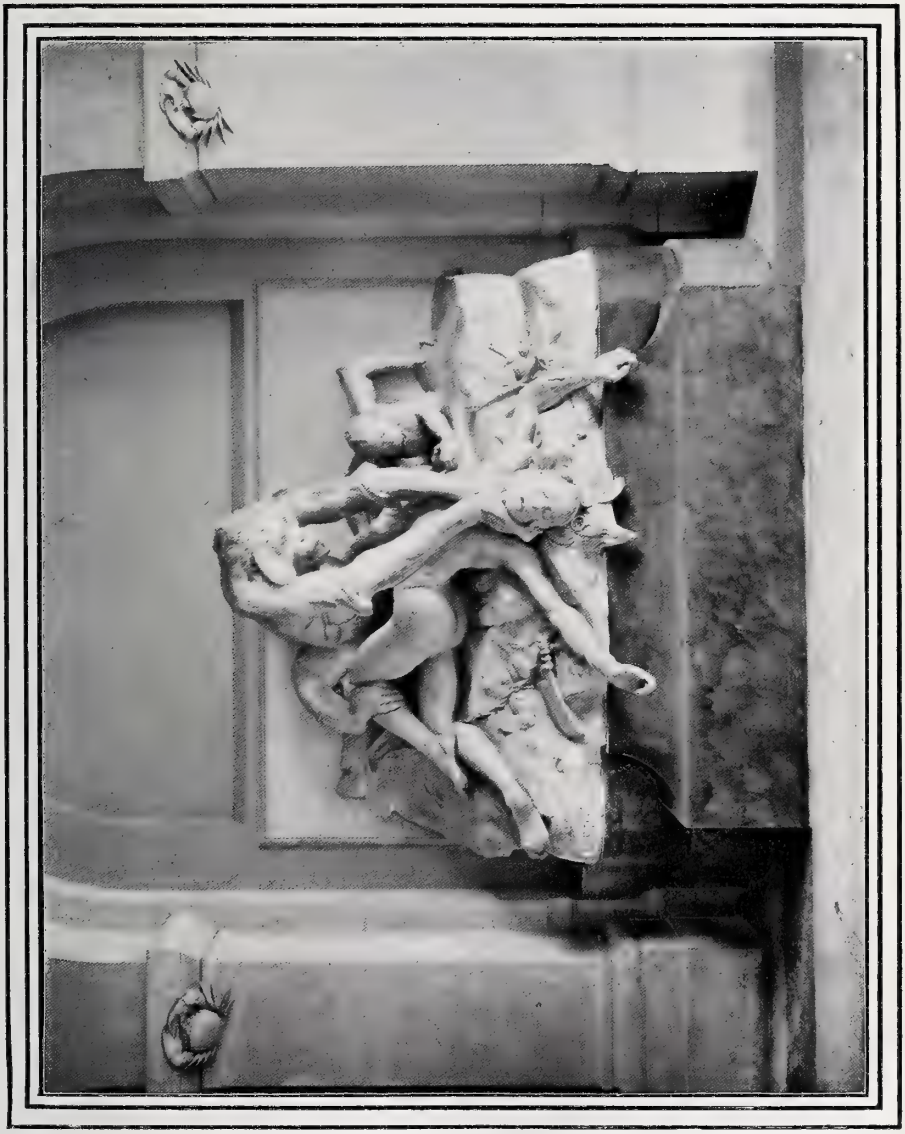


FIG. 13. NATURAL HISTORY MUSEUM—THE "OURANG- OUTANGS," BY FREMIET.

first story balcony. Here they are more flowery still, but a clumsy addition has been made in the shape of a bunch of ferns attached to their stems. It seems incredible that the same artist who conceived the fine decorative effect of the irises can have designed the meager ferns which we see here (Fig. 12). Nothing could be uglier or more commonplace than these tufts attached by a cord which one might believe real.

The *ensemble* which we have just analyzed furnishes material for a very good lesson in decorative art, and we will venture to draw our readers' attention for a moment to two essential points. The first is the imitation of nature, and the second the architectonic value of ornamentation.

Of the former, the balustrade which we have before our view provides us with an excellent illustration. We can fancy our best critics reiterate that for decoration we must go to Dame Nature; that it is she who will restore backbone to our art of decoration, which has become exhausted through a slavish clinging to formulæ and the repetition of the same uncorrected types for a period of four centuries. We, too, believe a return to Nature to be one of the indispensable conditions for the revival of the decorative styles, for it is certain that where there is copying there is no art. You can reproduce the finest of Roman cornices and put it on a modern edifice without doing anything towards the progress of art. The most ordinary ornament-maker who himself searches after decorative forms is more interesting than the cleverest copier of a Louis the Sixteenth armchair. The former displays invention, and individuality, while it is imitation which guides the latter. It is, therefore, necessary—as we are obliged to have models and that nothing can be created in a dark room—to open one's eyes to nature, that inexhaustible mine of rich, graceful and beautiful forms.

But when our most recent critics have addressed a glowing invocation to Nature and talked of the Gothic style and the flora and fauna of our climates, they stop, as if it were sufficient to copy nature in order to attain the beautiful. There could not be a more dangerous illusion. Every artist possessed of the least ability can reproduce with precision a branch of foliage or a bunch of flowers. Our young girl amateurs excel at this task. But that is just as vain a work as simply copying a classical ornament, and even more so, for the ancient ornament has undergone the modifications necessary in order to obtain a decorative value, which decorative value is absent from the motive taken directly from nature. It would be an interesting task to point out the origin of the great decorative styles and to see from what living forms sprang, ages ago, those ornaments which to us are purely decorative and in which it is hard to trace the ancient types whence they descend, to such a great extent have

they assumed, in the course of their long decorative life, the exclusive quality of an ornament. The modern artist, if he turns to Nature, as he easily can, should reflect upon the essential condition of the work he is going to create and which should be above all decorative. A branch of chrysanthemums in a vase is a thing light, supple, delicate and infinitely shaded. Can you make it reappear, just as it is, on a railing in solid bronze? Do you imagine that people will look with the same eye at the real chrysanthemums in the vase as at their representation in bronze along the staircase? Here, they are flowers; there, in order to be an ornament, they have first to undergo a transformation by art, which gives them a different life in an imperishable material. They have to be stylized, and it is in this passage from the living flower to the ornament that lies all the art. The flower, in itself alone, is not an ornament. One can go to nature and yet produce poor work if one has not grasped the necessity of the radical transformation which it must undergo in order to obtain a decorative value. The conception of the ornament surpasses the idea of the living form. All the great decorative epochs show the stylization of the living forms.

Views of the Museum are before us, where we find illustrations of both cases. Here everything comes from nature, and yet there are some mediocre things beside the good ones. In the balustrade with the ferns and irises, the irises are superb. They have undergone a strong process of stylization; they create no illusion, and nobody can be deceived by them. The source of inspiration is the living iris, but the necessary translation has taken place. The cast-iron iris does not produce, minutely and exactly, the real plant. Art has exerted its influence on those large stems and those rolled volutes. The iris has entered upon its new decorative life, in pursuing which it will move farther and farther away from the living form whence it is derived.

The bunch of ferns, on the other hand, has no vigor, no personality, and yet it resembles the real thing to an astonishing extent. Not a nerve is faulty. A little more and, if well presented, it would deceive one, just as does the string with which it is tied. Nothing is lacking, save the art, save the indispensable stylization; but the result nevertheless is something poor, cold and lifeless. The artist's rôle is reduced to a minimum; he is a mere copier, which is easier, no doubt, but produces a negative result.

These remarks are applicable to more than one motive in the same building, but particularly to the railing of the main staircase.

The second point upon which we desire to dwell a little is that of the architectonic value of an ornament; that is to say, of the place it should occupy in the edifice. It is the most important matter, and also the most difficult. An ornament may be excellent in itself and

yet be lost if it is not put in its right place in the edifice. It must constitute an integral part of the whole, and appear to be a necessity, the beautiful expression of an organic form. The study of the ancient styles will, in this respect, be most fruitful in consequences. In those admirable models, an ornament, although exquisite in itself, is valuable above all by reason of its appropriate location. One should meditate in front of a Gothic cathedral, of a Greek temple. One, then, understands what the architectonic value of an ornament is; one sees how its dimensions and its degree of relief are nicely proportioned to the place it occupies; how it matches the architectural form of the member to which it is applied, and, by that member, unites itself with the edifice. Then, too, one understands how, even amid the greatest luxury, it always has a meaning, a *raison d'être*; and



FIG. 14.—EAGLE AND LAMB.

this is exactly of what we are least accustomed to think. These are interesting points, and points which have to be solved if one wishes to produce sound architecture; and if we examine modern works we find that these are the very points which apparently receive the scantiest amount of attention from the architect.

In the Museum we shall find certain things deserving of commendation and others which are to be avoided. The motive of the big birds with outspread wings, under the cornice, is a legitimate one; their form corresponds well with that of the architectural member which they cover, and the only reproach to be made is that they are too real. Similarly, the decoration of the corbels and consoles is truly architectonic, in the relief, in the subject and in the place it occupies in the edifice. The capital upon which reposes the crab, however, pleases us less (Fig. 9.) The crab itself is an excellent piece of decoration, stylized, vigorous and without meanness; but its location is not happy. The crab is manifestly placed upon the cap-

ital to ornament it, but its form does not harmonize at all with that of the architectonic member it covers. Place it on a corbel or on a key-stone if you like, but not on a capital! The lizard on the archivolts is much more suitably placed.

This criticism is sufficient. The principle once laid down, one can find the application thereof for one's self.

We have excellent sculptors in France. For the animal sculptors Barye's and Cain's lessons have not been lost; but in order to attain a great decorative style a further effort is needed. They must mediate upon the essential questions of place and of subordination to the general effect, as also upon the ornamental value of the subject itself which they depict, for therein lies the difficulty.

The Museum affords food for reflection on these important problems, and of some it gives a clear and interesting solution. To M. Dutert belongs the credit of having called attention to the fundamental rules of decoration and of having done much towards lifting our decorative art to a higher level.

Jean Schopfer.



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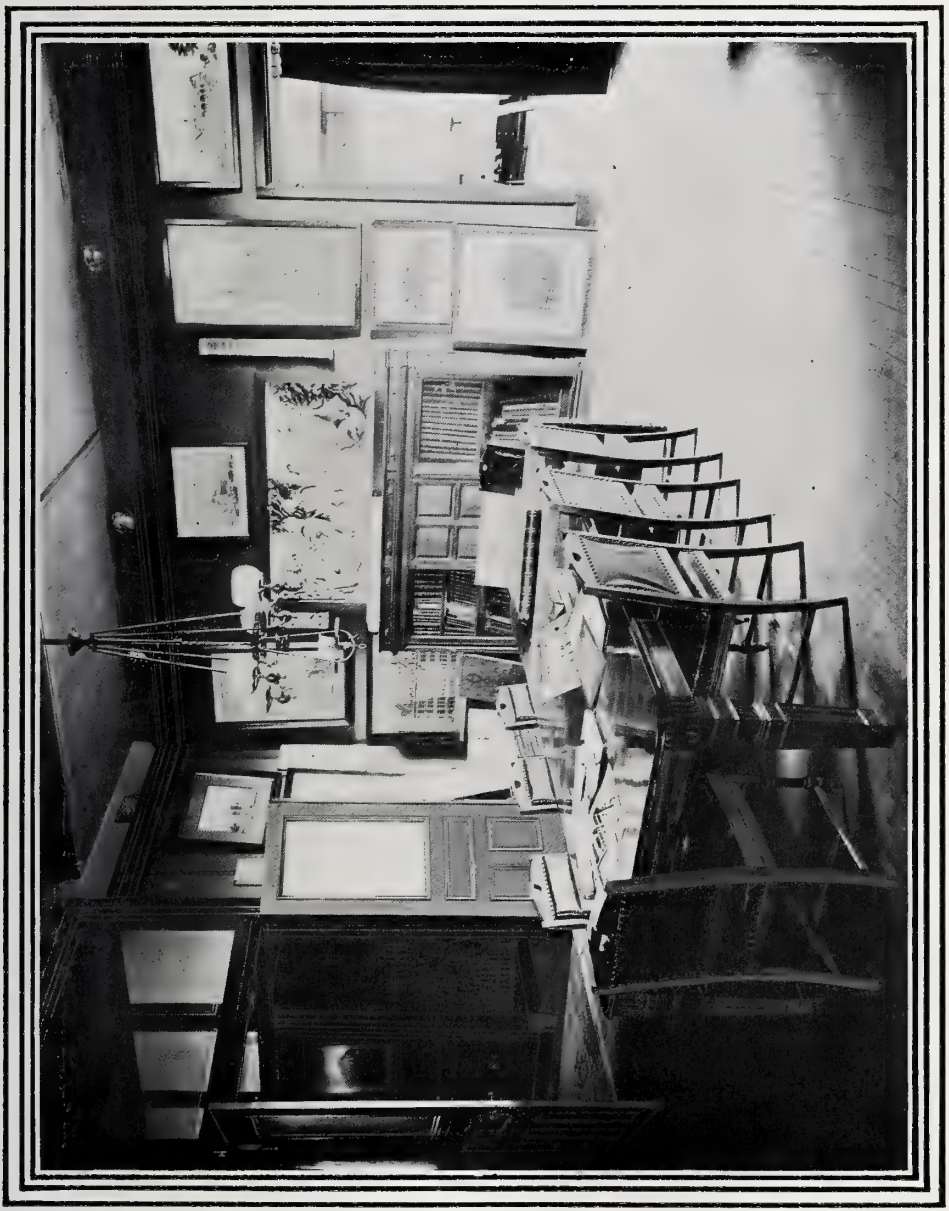
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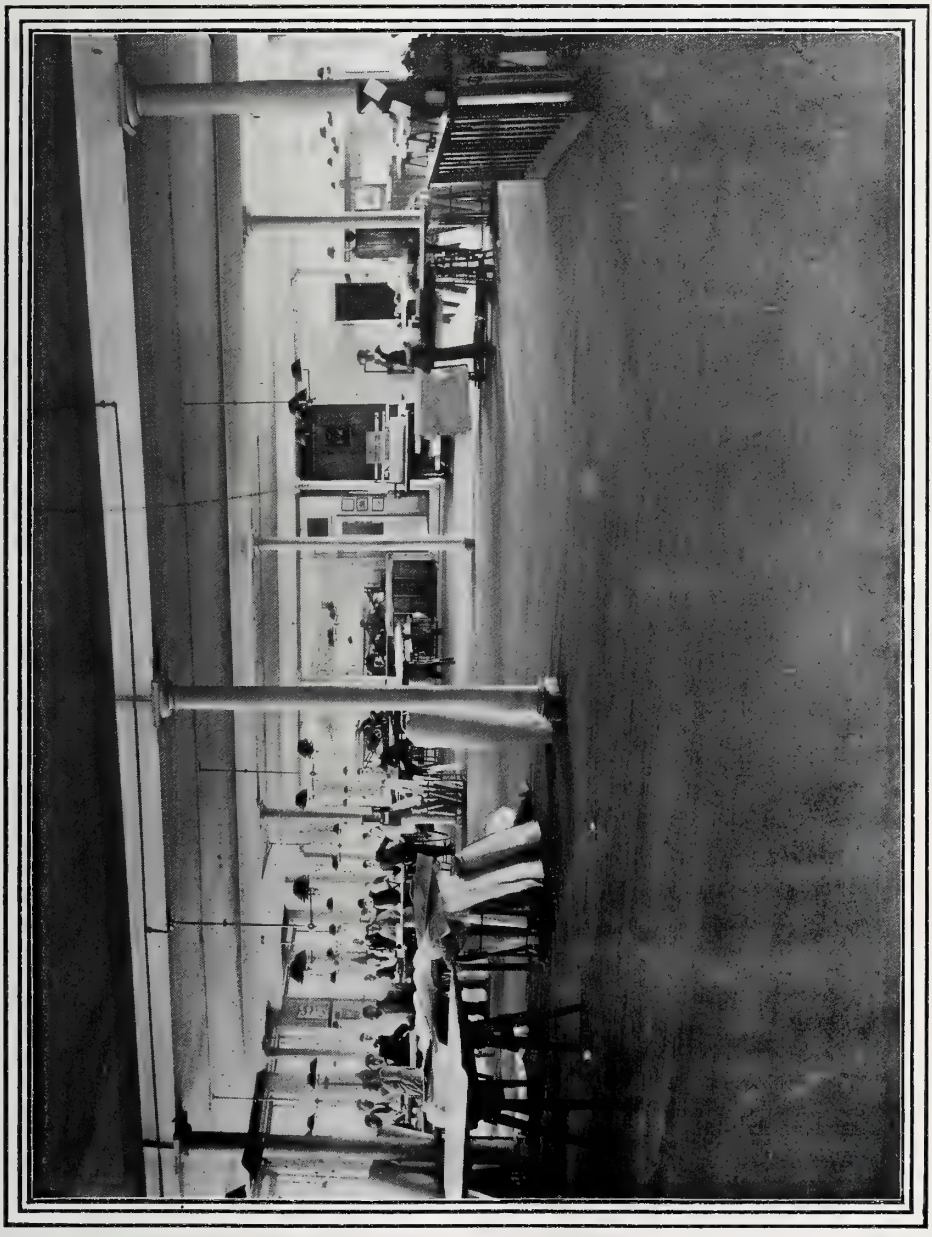
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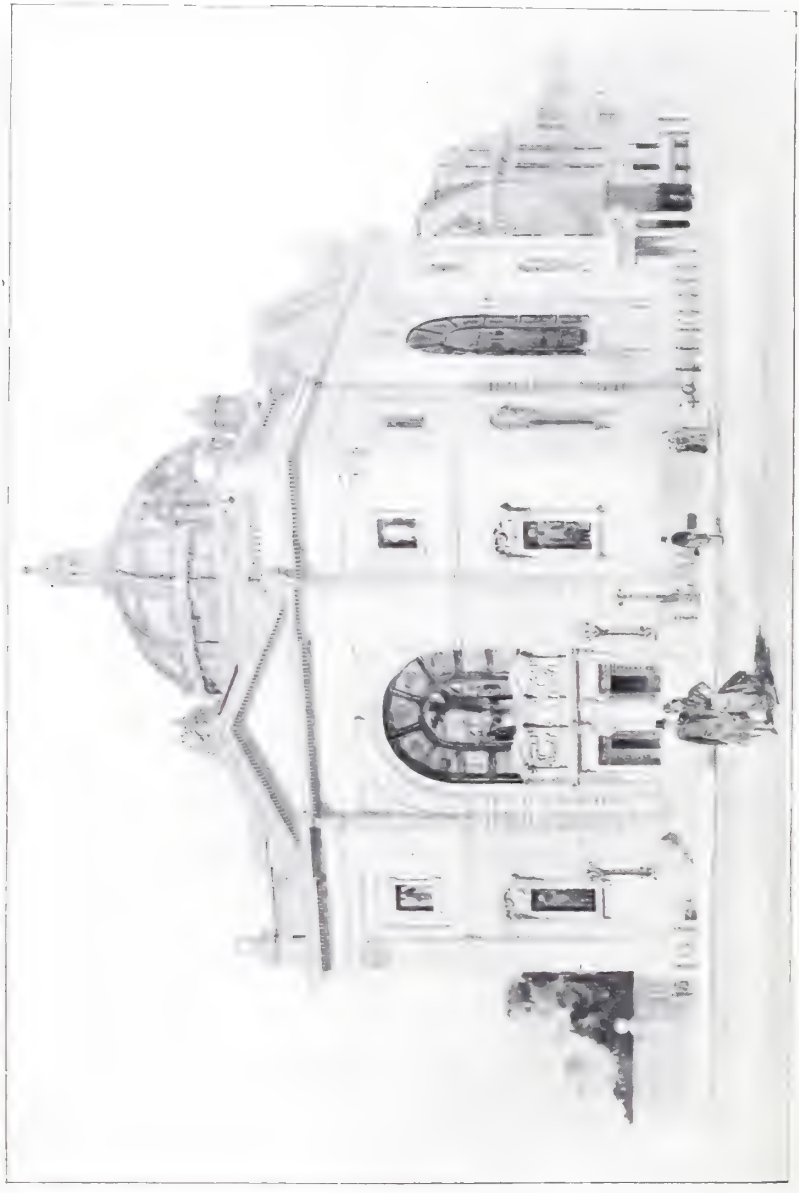
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DRAUGHTING ROOM—OFFICE OF GEO. B. POST.



SECOND CHURCH OF CHRISTIAN SCIENTISTS. F. R. Comstock, Architect.

An Old English Manor

The English Manor house occupies no inconsiderable place on the stage of English life and literature. It is also one of the most picturesque products of English Architecture. We present in the following pages, from "Country Life," a series of illustrations of Cleeve Prior Manor, one of the most characteristic survivals remaining in Worcestershire.



CLEEVE PRIOR MANOR.

Worcestershire, England.



CLEEVE PRIOR MANOR.—THE EAST GABLE.



CLEEVE PRIOR MANOR.—A PART OF THE YEW AVENUE



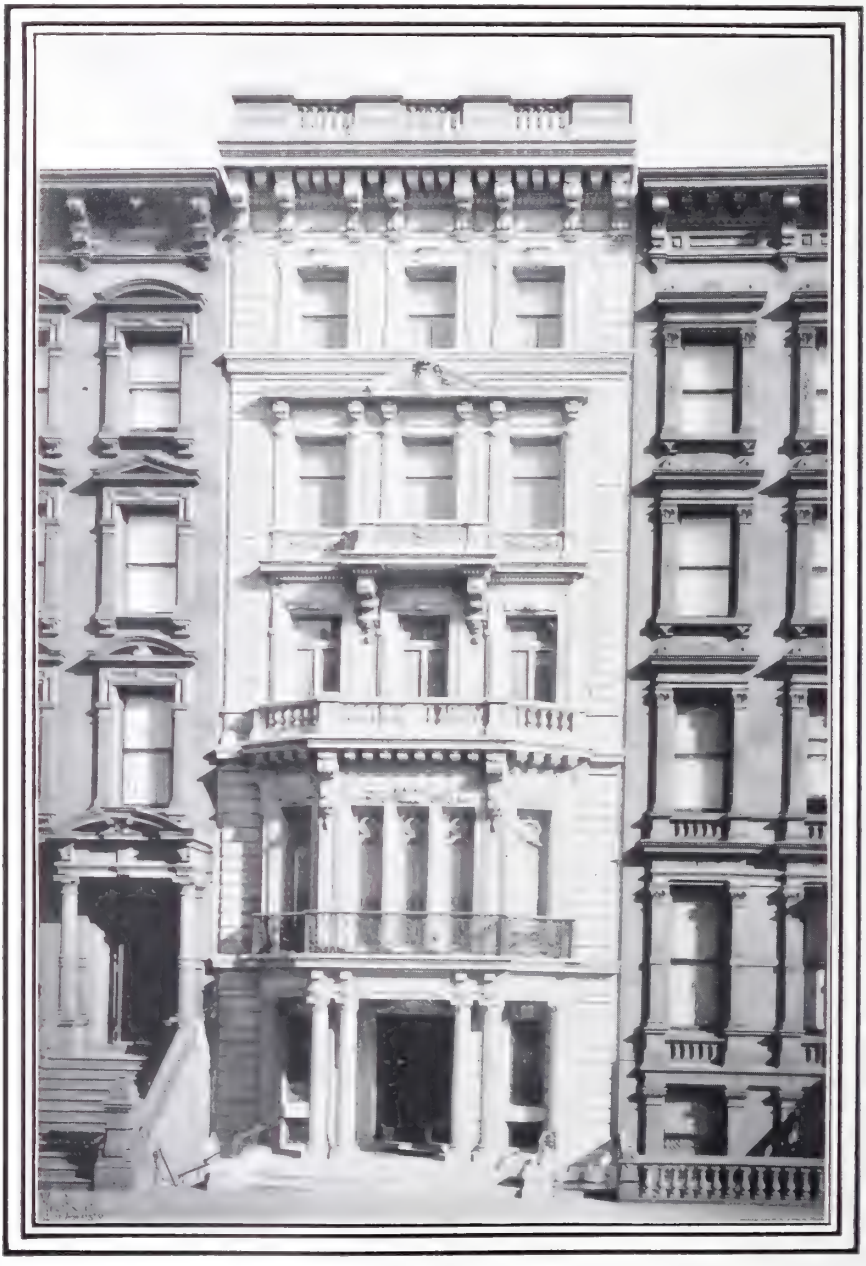
CLEEVE PRIOR MANOR.—DOVE-COTE IN THE FARMYARD.



CLEEVE PRIOR MANOR.—DOVE-COTE.



CLEEVE PRIOR MANOR.—THE CART HOVELS.



RESIDENCE OF ADOLPH LEWINSOHN, ESQ.

West 57th Street, New York City. Brunner & Tryon, Architects.

THE ART GALLERY OF THE NEW YORK STREETS.

AS in beginning the examination of pictures in an exhibition, so in considering the street architecture of New York, it is the most recently produced of the works of art exhibited which demand the most immediate attention. If we can imagine an exhibition at once retrospective for thirty-five years and *actual*, then we have nearly the conditions of our uptown streets, and it is the works of art produced during the last year or two which demand special notice, and this in comparison with their slightly older neighbors. East and West Fifty-fourth Street seem to supply a good set of fronts to comment upon; for in these two short stretches of street, reaching from Madison Avenue to Sixth Avenue, and a little more than quarter of a mile in length, there are several interesting smaller fronts and the imposing palace of the University Club.

Beginning with West Fifty-fourth Street: No. 46 is singular in its independence as a design. It is rare that any New York house front is so much of a unit, so frankly designed for itself, and, while not calculated to be less friendly to its neighbors than another design, still has a character of its own as if brought fresh from a city where such designs are more common than with us. The scheme of one huge "loop window" embracing the working windows of two stories and all of them, while a third story window carries up the vertical lines and is hardly separated from the great opening below by a stone balcony whose railing is of light wrought-iron work, so that the lines of the stone casing are hardly disguised; while the vertical feature, large and important as it is, is carried up yet further by a stone dormer is a scheme dangerous to handle in a narrow city front, because of its undue tendency to vertical lines. In the present case this tendency is emphasized by the use of narrow vertical panels of brick contrasting decidedly with the pale grey limestone of the window casings, and this again is emphasized by the use of two colors of brick calling the eye most forcibly to these panels chequered with subdued scarlet and dark brown—the colors of hard brick and extra hard burned brick. Nothing in the ground story (the architectural basement) contradicts this severe vertical unity; and the treatment of the roof-front above the cornice emphasizes this treatment by the fenestration which is contained in a very large central dormer and in two small bull's-eyes which flank it.

The details in themselves are not important; the sculpture of the lower balcony is rather meaningless—the perfunctory scheme of the northern Renaissance; and the iron work is still less original in design. The very sensible use of small casement windows with the valves swinging outward and the almost inevitable result that small



Fig. I.
West Fifty-fourth Street, No. 46.

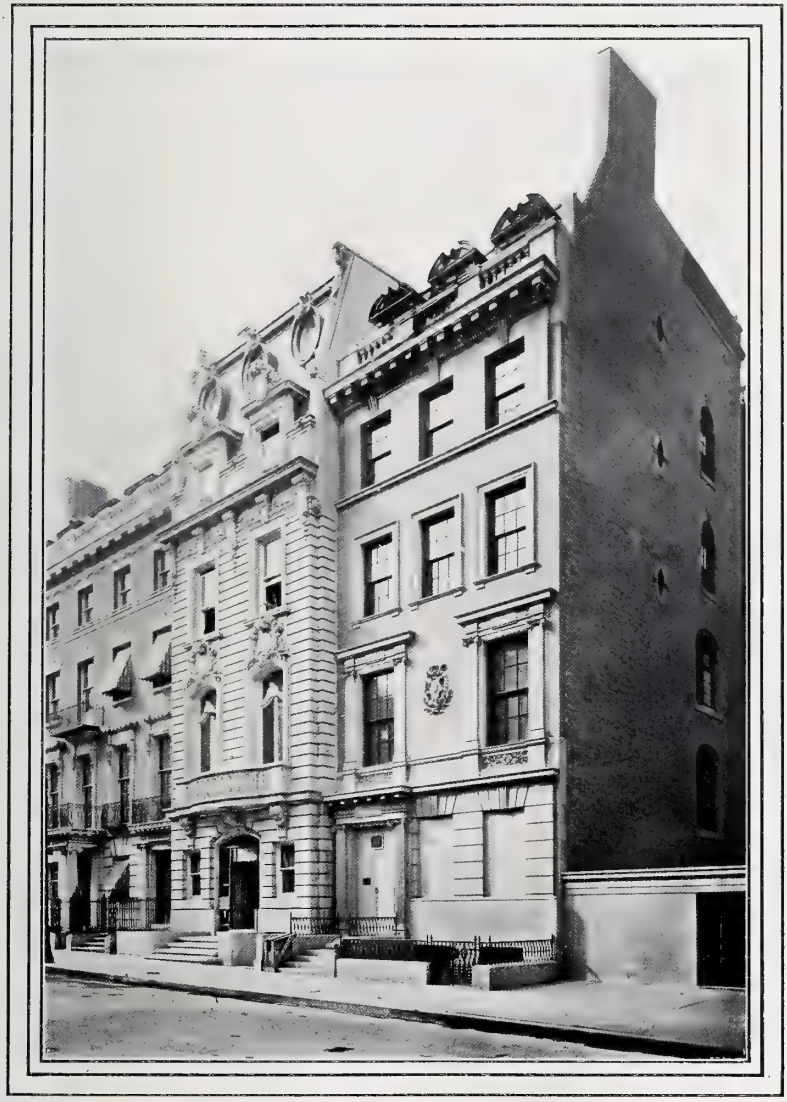


Fig. II.
No. 7 to the left; No. 5 to the right; West Fifty-fourth Street.

lights of glass are used in these windows help the general archæological character of the design as of a good old French *petite maison.* Still the main thing in the whole design is the resolute unity of conception which marks it and which, as has been said, is very unusual in our buildings.

No. 7 is another simple and direct conception; not so much concentrated upon its vertical axis but having this necessary centering of the design done fairly well by the great doorway with two small windows (which obviously point to a single large entrance hall) and the balcony immediately above with a pronounced swell in the middle. With the basement wall so treated and the immediate superimposed feature emphasizing this treatment, nothing else can tear the front to pieces. It is bound to have a certain unity.

The front next towards the East, No. 5, is one more of the too markedly simple fronts, simple as with too marked an intention to be simple, which the study of Georgian architecture has made common. There is in such a design an absence of significance which is perfectly natural and comes of the very conditions of a house front that should be inexpensive but which still lacks meaning. The shield between the windows of the principal story affords a kind of centre to the composition, but the use of a thing so meaningless in itself only emphasizes the point.

It should be understood that the mere mention of a front in these notes implies a certain attractiveness in the design. Nothing will be named merely for reprobation; nor will anything be named which is without meaning as an architectural composition. This is the standard which should be, and probably is, maintained in the case of contemporary criticism of the sculpture galleries and picture galleries; and this at once establishes a certain elevation of the standard of criticism. This standard cannot, indeed, be very high in the case of modern designs; and the reason for this has been stated so often in these columns and elsewhere that it need not be specially urged; but there can be some standard—a standard marked and defined in a sense by the insertion in this record of the designs chosen for comment.

The Georgian epoch, pure and simple, is revived in the buildings on the other side of No. 7. Here two houses, Nos. 9 and 11, have their façades forced into one by the placing of a projecting porch with Ionic columns in the middle of the whole five-windowed front. The house, No. 9, which evidently possesses two of the five windows in each tier, has its door-piece flat and, therefore, subordinate. Its details are in harmony with the larger porch and with the whole front. This, in its frank adoption of the forms and details of the eighteenth century work, would be an excellent Georgian façade were it really a single fifty-foot house. The reader may decide for himself how far



Fig. III.
The wide front in the middle includes Nos. 9 and 11 West Fifty-fourth Street.

the lack of frank acceptance of the situation may prevail to modify for the worse the character of the design.

Another admirable porch is attached to the house No. 19, whose front is not otherwise remarkable in design. There is much worked granite about the architectural basement of this front, the granite being of a beautiful color and texture, mottled with red and speckled with black, and yet not too emphatic in tone. Of this granite the porch is built, and in the skilful and unusual fashion which must be described. The necessarily wide intercolumniation of the front is helped out and excused by the close setting of the uprights on either side. This is managed in the following fashion; a pilaster-like break is made in the front on either side so that the whole porch is backed by this slight but well marked "breast;" from this project again the granite pilasters one on either side; and the columns, two on either side, are, as is usual, centered upon these pilasters. The first column is set as close to its pilaster as its capital allows; this also being a common feature; but the outer column is set about a diameter and a half out. In this way a very decided appearance of solidity is given to the porch when seen at all at an angle. The wise disposition by which the columns rest, not upon the always feeble platform or topmost tread of the stoop, but upon pedestals which, in turn, are carried by a very solid-looking base block, is a bit of a revelation. The cut stone stoops up and down Fifth avenue would not be as insufferable were they treated in this way. The proportions of the Roman Doric order being well cast and well maintained among themselves the whole is an excellent piece of that rather perfunctory draftsman-like work which passes nowadays for the best architecture. There is something of reality in it as well; for the unusual course has been taken of polishing parts of the columns and pilasters, namely, the fillets between the flutes. In this way all the rounded parts, hollow flutes and projecting reeds alike, are left smooth from the tool, but the flat parts and those parts of the original outer curve of the shafts which correspond to the flats are polished. This, in the pale red granite, shows not any too strong contrast of part with part.

Nos. 12 and 14 are two very remarkable fronts each entirely in white gray limestone and very much carved. Now, when one gives to a city the view of so rich and so large a mass of applied sculpture, there are two ways of considering the unusual gift. On the one hand one would not hold to a strict account anything as welcome as an abundant display of architectural sculpture; but, on the other hand, one might argue that the greater the pretensions to architectural prominence the more exacting should the criticism be. This difficulty is enhanced by the consideration that sculpture cannot be well done in New York to-day unless under unusual circumstances. The chance of something fresh and individual, at once well composed and



Fig. IV.
West Fifty-fourth Street; porch of No. 19.

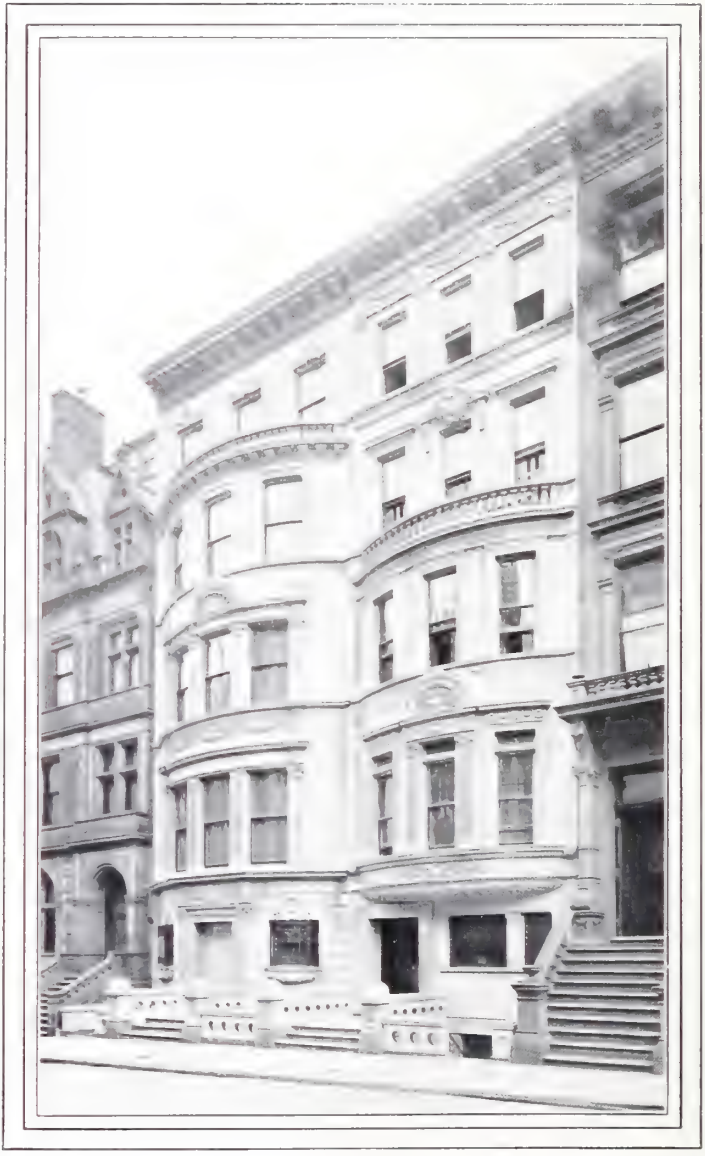


Fig. V.
West Fifty-fourth Street: No. 12 on the left; No. 14 on the right.

well worked with the requisite depths and projections, with the proper casting and outlining of shadows and the proper emphasis and gradation of the lights is not so easy to get in New York to-day as, perhaps, it was thirty years ago. This comes from the recognized habit of taking all the sculpture for a building direct from photographs, without even the intermediary processes of recasting them in the mind of an accomplished designer. More than one of our men of the middle time—of the men of forty and thereabouts, who are in the height of their earlier successes—have said to the writer that this is confessedly the case, "that no architect now dreams of designing his own sculpture." Now, it is not essential to study natural leafage and bird form and therefrom to compose, absolutely *de novo*, a lot of sculpture the like of which has not been seen on earth. That will have its turn by and by as it has had its turn in the past. For the present, we are concerned rather in so recasting the sculpture of admitted styles and recognized fashions of decorative work that each piece shall be appropriate to the place which it is to hold in the new façade.

It appears, however, that no such achievement is now possible in New York unless under the control of a sculptor of high rank who has himself given thought to decorative work. An architect could do it, indeed; but this only after making himself a sculptor in theory, at least, and, to a certain extent, in practice. A number of pieces of ornament must be modelled and broken up before the trick is caught again and the requisite layout of sculpture for a panel shall be again within the reach of our designers.

The curious thing about decorative sculpture is that if not well designed in itself it is also, inevitably—universally—always—poor in its general effect, near and at a distance. This is one way of saying that well-designed sculpture is good when viewed from any distance. It is the ear-mark of good designing, in this and in other kinds of decoration, that the pattern is beautiful in itself and leaves beautiful spaces between it; that figures of the pattern and spaces between the figures are alike effective near by and far away; that the true outline of the pattern or of the background is effective when seen in detail and also effective when the eye is so distant that only the large divisions are noticeable. The designing of arabesque in any of the senses of that much-abused word, is the greatest possible amusement and delight to the men who can design and who have a little patience. Patience, because such things are not done in an hour nor under the two-fold pressure of clients and contractors. He who designs sculptured adornment must be as undisturbed in his retirement as the mediæval sculptor was under the roof of his shed.

Hence it is that one doubts whether on the whole the panels of the pilasters are better for the carving which, in this case, has been given to them, and whether the very elaborate corbelling of the shallow



Fig. VI.
West Fifty-fourth Street, No 28.

rounded oriel window is better with its florid scroll work than it would have been with some suggestion of radiating godroons or the like, and the eye is led on to the more strictly architectural forms and notes that the very rich window between two simple ones occurring in the second story of one house and the third story of another is unfortunate. If anyone doubts that he should look at the second story of the eastern house where the windows of a similar story in the curved swell of the front are treated in a uniform fashion. It is always difficult and of doubtful propriety, this giving to the central window of three or five a peculiar architectural emphasis; it contradicts the scheme both visibly and in a sense morally, and one knows better, so to speak. On the other hand, that is an admirable bit of straightforward designing, the small ground story window of No. 14, with the pilaster-like mullion dividing it into two unequal parts.

No. 28 is pretty in color, its red brick (dull crimson) and its red stone (orange brown) playing with one another charmingly. This house has also a dignified "box stoop," with good simple iron work, and the front door with its appurtenances is very well managed.

The houses on the east side of the avenue are not so interesting in an architectural sense: speaking always of the façades taken by themselves and abstractly, without reference to and without knowledge of the connection which the plan within has to the exterior. No. 4 is what would have been called a palace (or, at least, a palazzo) forty years ago. It is, indeed, a house of greater than the common width, five stories in height, the lowermost story forming an architectural basement with the entrance in the correct style, and having above this the architectural feature, not uncommon nowadays, of an elaborate and massive balcony. The whole is in white limestone, and the front is tranquil, simple and not ineffective. As a mere matter of proportion, the four superincumbent stories seem to call for a more lofty basement story, that is to say, for a greater vertical distance between the sidewalk and the balcony. The balcony itself is finished with a not disagreeable parapet of elaborate scroll work.

It is curious, by the way, how completely this "American Basement" plan controls the situation. The present writer tried in vain to recommend that system and that arrangement, a third of a century ago. What then is the system of which, in this humble way, a prior right of invention is claimed? It is merely the system of putting the kitchen and offices on the level of the sidewalk, or, at least, in a story whose floor shall be raised not more than a doorsill's height above the sidewalk: and furthermore, putting the entrance doorway or both entrance doorways, if there is a separate one for the kitchen, into the wall of that same *rez de chaussée*. All other questions are questions of detail. Thus, the particular form which seems to the present writer the most satisfactory, is that of having a ground-floor recep-

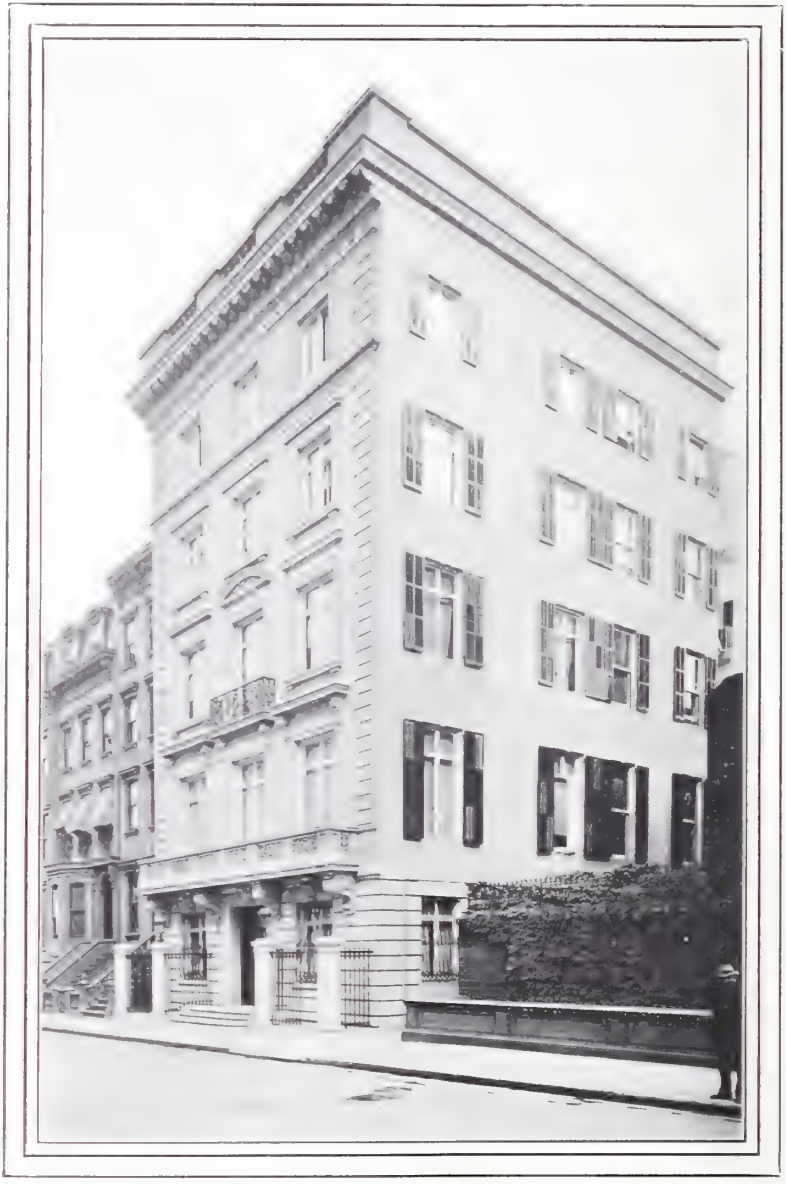


Fig. VII.
East Fifty-fourth Street, No. 4.

tion room, or at least such a waiting room beside the front door, as will do for the reception of persons calling on business. The modern custom is rather, at least in elegant houses, to open up the hall of entrance into a room the whole width of the house; but this seems to be in deference to the wish, common to lovers of axial symmetry, to put the entrance door in the middle of the façade. If this fancied necessity could be put aside, the division of the front into an entrance lobby at one side and a reception room filling the rest of the front would certainly be better economy of internal space. Otherwise, nothing but good can be said of the American basement plan. It seems to have begun its successful career when, fifteen years ago, certain old houses were altered by their owners, and when the architects employed bethought them of this scheme of uniting their proper, their professional, their well-considered views of what the interior should be with the existing New York front. The inevitable course was to do away with the accursed high stoop, and to replace it with an entrance which very often, as in the Players' Clubhouse and many a residence in the same part of the town, has the sill of the doorway a little below the sidewalk with a step or two down to the area from which in turn a single step is raised.

No. 19 East Fifty-fourth street is another such house, and this is even more simple and of still better general proportion than most of those which we have had to describe in this article. If one were to wish for a fairly good idea embodied in solid construction of those *villini* which the Florentines have been building diligently during the last twenty years, he would find it in this front; for, although it has not the same relative height and width as the house built in the Italian town where land is so much cheaper, and where, moreover, the suburbs are near at hand, and can be utilized, still the conception of the front is strongly akin to that belated or rejuvenated *classicismo*. In the house we are considering, No. 19, the fact that the owner felt himself authorized to disregard the old restriction as to the placing of his front and to project his house four feet beyond his neighbor's on either side, has enabled his architect to return the face mouldings of the cornice proper, and also of the console-course below; but the return of these features at each end, though in reduced form as to their projection, is yet invaluable to the general dignity of the front. It gives a New Yorker a fine idea of what the city might be like if the streets were not so everlastingly aligned; and that at right angles one with another. Suppose that East Fifty-fourth street went off at an angle of seventy-five and a hundred and five degrees with Fifth avenue, while Madison avenue still remained parallel: how much more attractive might its house fronts be!

At Madison avenue and Fifty-sixth street there is a really remarkable apartment house approaching completion. Roughly, and

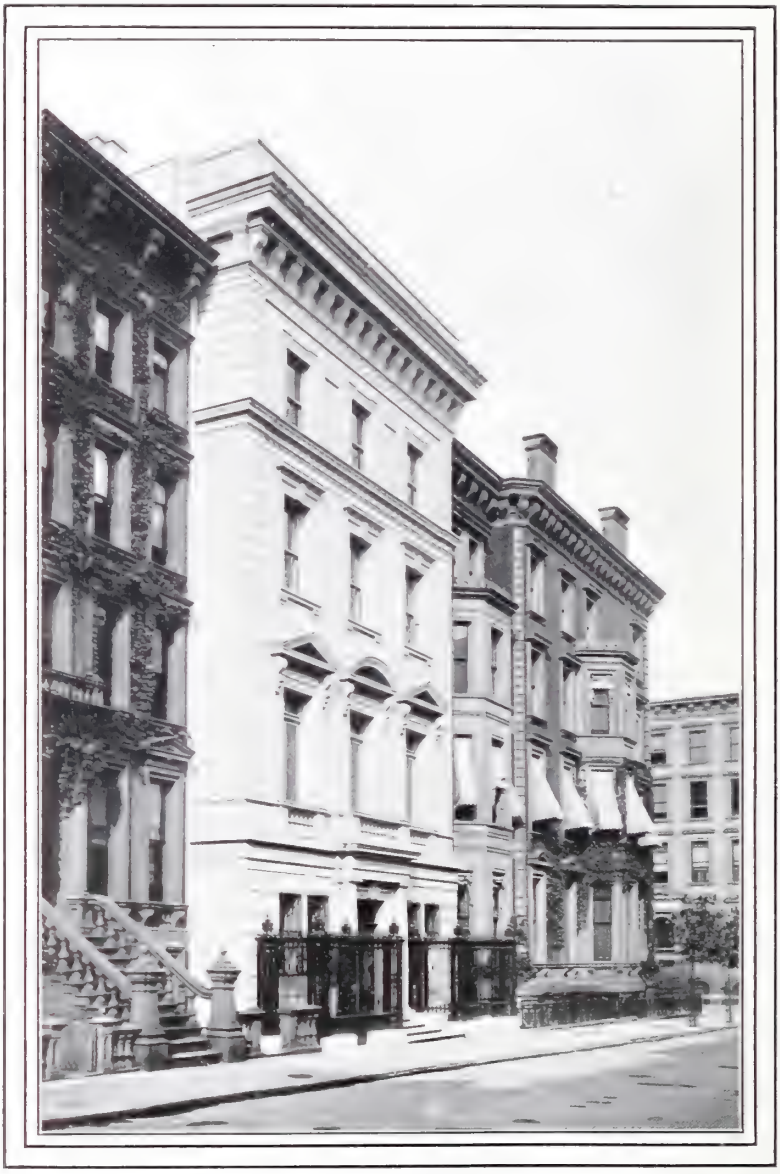


Fig. VIII.
East Fifty-fourth Street, No. 19.

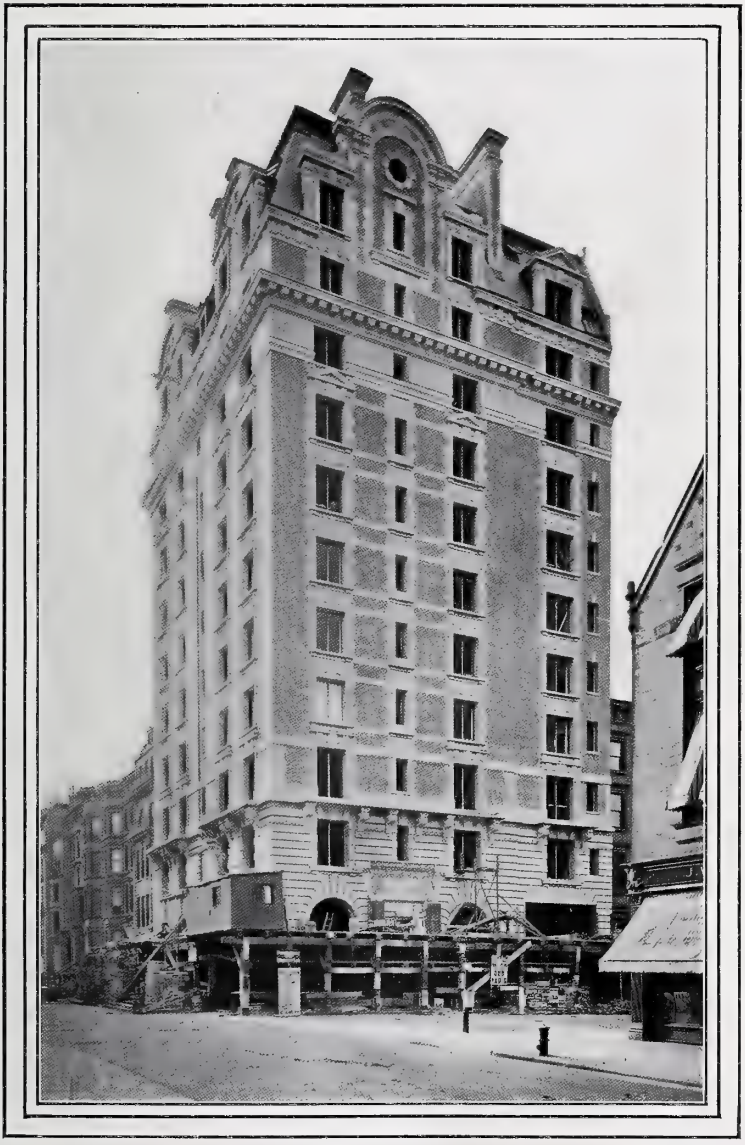


Fig. IX.
Corner, Madison Avenue and East Fifty-sixth Street.

without even having paced the distance, one would say that it was seventy-five feet square. As it occupies the corner, and as the designer had the very proper thought of emphasizing that fact, and of making the corner the emphatic thing—insisting upon the vertical pile of apartments as a kind of pavilion with fenestration and with roof treatment distinguished from the remainder of the building—it seems odd that the offsets or breaks in the wall were not so arranged that this pavilion-like treatment should be more marked because more consistent. The upright, almost tower-like, motive in which the corner apartments are combined projects from the Madison avenue wall, but retreats behind the East Fifty-sixth Street wall, and that seems a solecism; although the inevitably slight amount of break or change of surface renders it nearly harmless in result. Considering, then, this pavilion, if it may be so called, it is noticeable that the Madison avenue front has the arrangement, odd in an architectural sense, of a very small window in the middle and a very large one on either side in each story. The internal requirements can easily be understood to have dictated this arrangement which is not to be considered as blameworthy, but merely as unusual. In such a composition, the question may always arise; what is the central and most important vertical line, and the corner may always be taken as this important line, and a house treated in that manner is apt to be a success. The Venetian palaces, away from the Canal Grande, are the best possible example of that treatment, but here each front is made a facade, in a sense, by the large dormers which crown the cornice. On the East Fifty-sixth street front are two such great dormers, which one would call rather gables but that they end in rounded pediment-like crowning members, and on the avenue the dormer grows to a prodigious two-storied structure more closely approaching the great gabled masses of certain German town halls. As the door piece is not in the visible world as yet—as it shares in the incompleteness of the architectural basement; that is to say, of the ground story in the composition, is not to be judged.

Everywhere the color is attractive. The cream white stone frames in large surfaces of brick laid in good English bond with the black or dark brown headers or bats contrasting with the bright red of the hard burned common brick and the rather hard joints. This simple combination of color joined to the very simple and grave lines of the design fill one with pleasure. There is hardly a more attractive building of its class to be found.

This, however, is an episode. We have strayed away from our Fifty-fourth street corner. Returning thither, there must be pause in front of the great palace of the University Club which rears its height of 120 feet, more or less, above the sidewalk, filling the plot on the corner for 100 feet on Fifth avenue, and, as we calculate, 140 feet

on the street. The last ten feet of the 150-foot lot has been left open partly to afford an excuse and an opportunity for opening staircase windows, pantry windows, and the like on that northwesterly side, and partly because that in this way a more convenient gangway through from street to street (for the club property goes through to West Fifty-fifth street) can thus be secured. This great building, then, has been carried out according to the general design of the Italian palazzo of about 1450, and it is in that way that it should be criticised—by comparison with those famous buildings, famous at once for their tranquil dignity and for the extraordinary grace and charm of what little sculptured detail they may possess. It should be said at once that the doorway has nothing whatever to do with the design, considered as having originated in Italy. The doorway is French; but that anyone should find fault with it on that account does not seem reasonable, nor even a probable event. As it was determined that a slightly projecting porch should be worked round the doorway there was nothing else for it; nothing else perhaps could have been as well suited altogether to make such a portico effective. It would of necessity be rather squeezed, rather too much a matter of attached columns and of very flat pilaster-like members to set them off; perhaps no Italian example would have given us good enough opportunity to make such a slightly emphasized feature interesting enough to carry it off against the mass of the building behind it.

Apart from that, the rest may be taken as Italian enough; for the light and sportive little balconies which hitherto have been kept filled with hardy plants are such evident conveniences—such evidently modern fancies that they can neither be welcomed as an important part of the design nor yet in any sense objected to. The question as to whether the building is all that it might have been, all in the way of dignity and impressive simplicity that it might have been, is to be decided apart from that. It will be noted that the plan of the clubhouse included the idea of many mezzanines. There is one such half-story carried horizontally through the whole of the building above the ground story, and another equally complete above the windows of the similarly large and important second story. If one looks at the rear wall—the wall on the ten-foot court—he will see that there are other half-stories as well, stories which must of necessity, where they come to the street walls of the building, receive light through the tops of great windows which are cut across by floors within. Above the highest and most important story, the third of the principal architectural divisions, there is a continuous anthemion band with windows cut through it, some of which at least are of a mezzanine of this latter sort.

It is a commonplace of criticism that one of the great charms of the palazzo Riccardi, the palazzo Pitti, the palazzo Quaratesi and

half a dozen other palazzi, chief and prince of which is the palazzo Strozzi—that the special charm of these buildings is in the immense weight of wall above their window arches, which in this way are given something to do worth doing. Few are the arches in ordinary street architecture which can be loaded sufficiently to seem worth building; but these Italian ones take the weight! There was a clear opportunity in the University Clubhouse to procure this charm, and there was clearly a desire on the part of the designer to secure it. He, therefore, made the windows of his mezzanines small in proportion, square and uniformly banded in horizontal rows. Unluckily that very bringing of the square windows into straight bands which might be taken to be friezes, suggested to someone the unhappy notion of filling up nearly all the spaces between them with pieces of flat sculpture representing, of all things in the world, college seals—the seals of the great educational institutions of the land. Now, there is plenty of wall above the great windows, there is the width of four of the high courses of stone between the crown of the arch and the sill of the wholly square window above, and the square window itself with its lintel occupies four courses more; but of that height one course is destroyed, so far as its effect of weight is concerned, by the sculptured heads which decorate the keystones of the arches. As for the college seals themselves, it is obvious that no human designer could make anything of them. What might be the effect of really beautiful panels filled perhaps with arabesques studied from the best Italian examples, no one could tell, but who could possibly reduce the bastard modern heraldry, or, worse than that, the wholly unheraldic compositions of realistic detail, who could possibly reduce such motives of design as this to anything that could be called design! They do more than any other one thing to give, to what might have been very large and simple fronts, a cluttered look which, though it is a hard thing to say, is the only phrase which seems exactly to express the precise fault which is here suggested. In spite of it, and in spite of everything, the club is a most stately and dignified building. But we are thinking now of what might have been the result had it been treated with still more perfect reserve.

There is still another point in which the clubhouse, as it seems, loses something of its possible dignity, of that dignity which comes of great masses simply treated. The pilaster-like breaks at the corners may seem to many to defeat the very purpose for which they were probably put in. They do not strengthen the corners, they seem rather to weaken the building at the corners. Nothing is more effective to a great building of this sort than a very large mass of wall between the arris of the corner and the first window openings, and here, had this distance from window jamb to angle been slightly increased

and the projecting pier or pilaster strip been suppressed entirely, the dignity of the structure would have been notably enhanced.

It may interest the reader to lay the photograph of the University Club beside the photograph of the Strozzi Palace, and see how nearly the superincumbent mass in the one case is that of the other case, so far as its proportion with the window openings is concerned. He will then note that the New York designer had to put in the little windows of the mezzanine, where the Italian was free to use up his immense vertical space sometimes with the vaulting of the rooms within, requiring no openings in the exterior and even seeming to forbid them, and sometimes by raising his sills to five feet or more above the floor levels. Having these small windows it does seem as if the American designer had tried to disguise them as much as he could in the general mass of wall, when an unlucky thought came by and overruled his artistic sense to the serious injury of the design. The comparison may be carried also into the matter of the corner-piers, the pilaster-masses. These also, according to the testimony of the Florentine palaces which have been named, are features which the Italian builder would have repelled if suggestd to him by his own or another's mind. Look at the old palaces and see how completely the sense of weight, of ponderous dignity, of solemn reserve is bound up with an absence—a carefully studied avoidance, of vertical breaks! Note, too, how much the clubhouse suffers from the crowding of the jamb-corners of the outermost windows close up to the pilaster-strips!

The mention above of the high-raised window-sills of the Italian palaces, calls attention to another peculiarity of the modern building: and one in which the necessary deviation from the prototype has been handled in a triumphant fashion. The window-sills of the American building are brought to the very level of the flooring. So much is evident in the ground story: while it is easily to be inferred with regard to the stories above, for how else can you account for the necessarily very thick floor, between the heads of the mezzanine windows and the sills above? Now it is not unusual to find in buildings the window sills brought down to the floor level and then the more usual *allège* or panel of thin wall between floor and window sill replaced by a balustrade whose horizontal handrail puts in the place of the more usual sill, two and a half feet above the floor, a broad stone shelf upon which one can lean when the window is open. This, as has been said, is not an unusual arrangement, but in the present instance it is not used and that for the obvious reason that the view outward from all parts of the rooms within was very desirable and almost essential. The great height of the principal rooms allowed the windows to be made sufficiently imposing without having their crowns carried too near the

actual flat of the ceiling; and, therefore, when the sills were lowered, the window heads were lowered also, and the superincumbent mass and wall surface was secured. In fact, the building cannot be said to have been injured in the least degree by this lowering of the window sills. There is one consideration which is interesting in the same connection. It is the well-known fact that a very thick wall with the resulting deep jamb and correspondingly deep sill replaces completely the raising of the sill above the floor in so far as a desirable privacy and sense of enclosure is concerned. It is much the same with a parapet; if your parapet is a wall three feet thick it need not be more than eighteen inches high in order to give you all the sense of security you need. The occupants sitting inside of a three-foot wall with a broad stone sill thereunto corresponding are as far from the street as they wish to be and that without any raised sill at their elbows.

Russell Sturgis.

The
Architectural Record.

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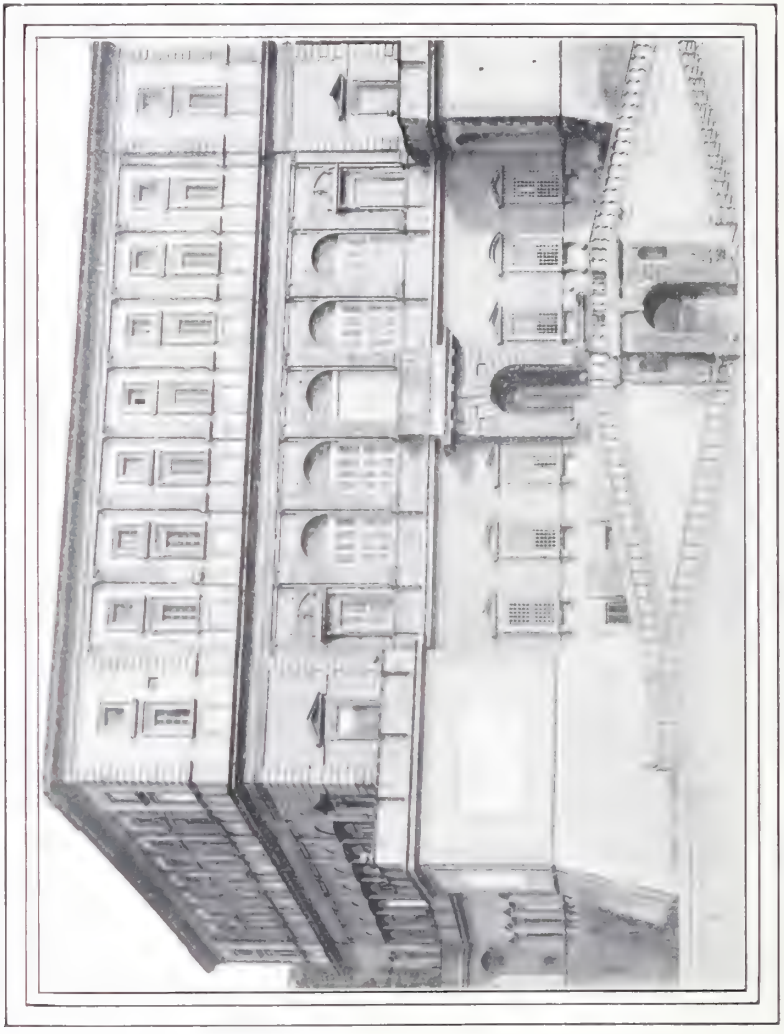
"An Idyll of the Renaissance."

IN the fair Ciminian hill country, where Dame Nature runs riot in woodland charm, and the busy world of man seems far away, there lies hidden a gem of lost architecture—a fairy palace, with tower and bastion and terrace, where kings might have dwelt in the days of old.

Unknown and unvisited by the omnipresent traveler, this regal villa of the princely house of Farnese stands in solitary splendor on a mountain height, embowered in parks and forests of virgin green, with a tiny village clustering around its base.

We had often heard of the many beauties of the Villa Farnese at Caprarola; of its lofty chambers with their frescoed walls, its parks and fountains, its exquisite outlook, and above all its architecture —the splendid work of the Renaissance architect, Vignola.

In a summer "villegiatura" spent in its neighborhood, therefore, we planned to visit its hidden treasures, and obtain a fund of knowledge concerning this most interesting spot, which in its shy remoteness fascinates the mind. But alas! we could glean little from the stolid natives of our "villegiatura," and our ideal seemed to fade, mirage-like, further away, till it threatened to become verily a "Chateau en Espagne." "Villa Farnese at Caprarola?" they would say in reply to our inquiries. "Si, Signora; e belissima, stupenda! . . . ma . . . un' po' distante!" There was no carriage or "diligence" to convey us there without going considerably out of the route, nor could the harmless necessary railway speed us thither; for Caprarola stands on its mountain height, in lofty contempt of such inartistic objects as trains. It seemed altogether a hopeless case; but it is a well-known fact that the more impossible things become, the more desirable do they appear; and if we left Italy now without seeing the Villa Farnese when within twenty miles of its gates, we would be but sorry art students. Coming moreover of a race that never know when they are beaten, we resolved to disregard Italian



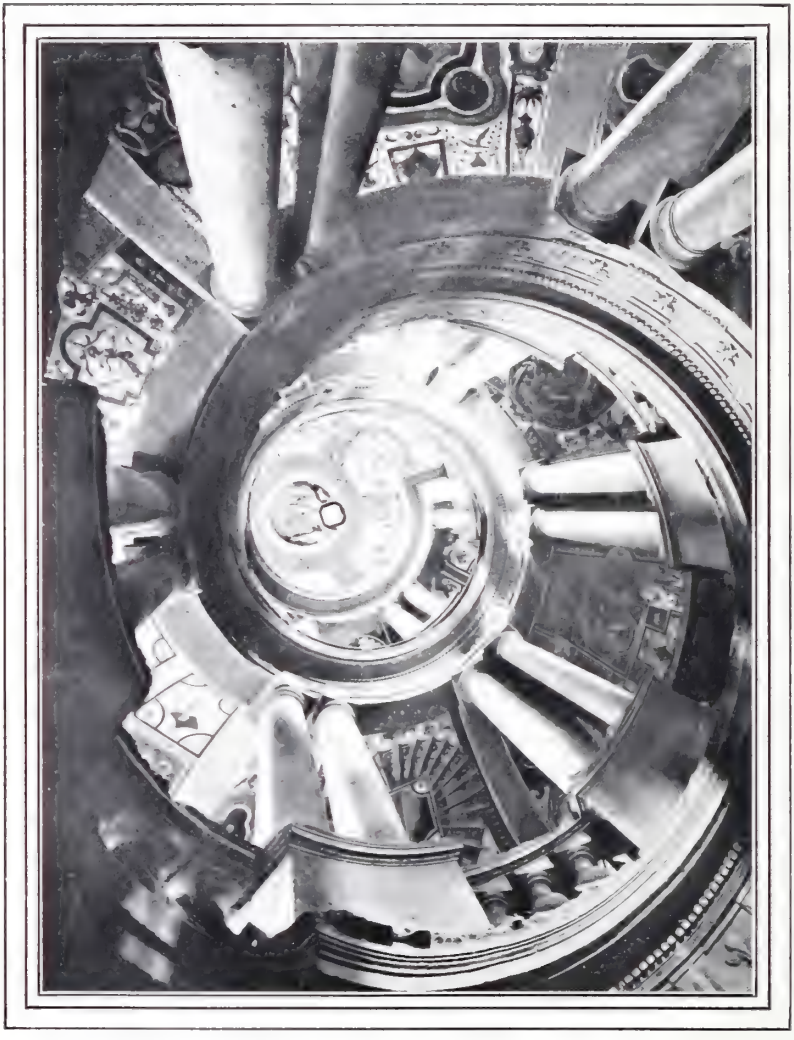
THE MAIN FACADE. Vignola, Architect.

discouragement, and reach Caprarola before the end of the summer if we had to make the whole journey on donkeys! By dint of persistent inquiry and a great deal of patience we discovered that it was possible, by changing two or three times in a very short journey, to reach by train the station of Ronciglione, from which centre a postal "diligence" travelled to Caprarola. So an early start was made from our "villegiatura," in the cold, clear freshness of the dawning, and a bright autumn day found a little party of American enthusiasts at the wayside station of Ronciglione at last, waiting with the serene patience begot of many Italian journeyings, for the "diligenza" which was to carry us to our enchanted palace in the mountains. But all



THE FARNESE PALACE, CAPRAROLA.

things come at last, even an Italian "diligenza," and with whips cracking and gay bells jingling, we started at a rattling pace to clatter through the tiny town of Ronciglione (the most imposing part of which is its name), drop the post bags unceremoniously on the "piazza," and off again on our gay career mountainwards. The whole country side is like a panorama of woodland loveliness, vineyards and gardens, terraces of olive groves, mountain-steep and valley gorge; all green with the vivid richness of southern summer. The high-road to this mountain citadel was splendid as if it led to a modern capital instead of a remote country hamlet; climbing the summit of the thickly-wooded hillside with many a graceful winding, till the blue expanse of plains stretched away in distance beneath us. So "passing fair" indeed was the summer landscape that it was almost regretfully we neared the haunts of men once more and passed under the gates of the little town. But it is Caprarola at last, and our long-



VIEW OF STAIRCASE. Vignola, Architect.

desired "Chateau en Espagne" is compassed, we reflected with triumph, as the tired horses slowly commenced the precipitous ascent up the almost perpendicular street, which looks like nothing so much as a model-drawing of perspective. With intense relief we discovered the horses only go half way, this steep being too much climbing even for an Italian imagination to contemplate; so we picked our way on foot up the rest of the narrow street, to which one feels as if they ought to cling with hand and foot, to avoid slipping and rolling down the cobble-stone all the way down the hillside.

The houses are poor and sordid, in the dark shadow of their overhanging eaves; and it is like a blaze of sunlight after darkness, or as if a curtain had been drawn away, revealing new worlds of glittering splendor, when, breathless, one gains the summit, and the splendid villa stands revealed, in truly royal magnificence.

Yet there is something grim and sombre in its desolate grandeur, No sculptured gateways or green parks or flower gardens break the lines of perfect architectural beauty, or lead up gradually from the sordid village to the Renaissance palace. It is one of Italy's sharp contrasts—a contrast cunningly devised no doubt by the architect to throw out the massiveness of the five-sided building, and render its severe beauty still more striking! The palace reigns alone on the summit of the hillside, approached by double flights of steps and balustrades, flanked by grim bastions, bearing ancient clocks and sun dials, which, in connection with the pentagonal architecture, give it the appearance of a stronghold fortress instead of a peaceful palace of art! But Caprarola belies its bellicose exterior; for it has seen no wars or sieges and the fortress walls have never resounded to the clash of arms, while the grass grows green in the quiet of the stony courtyards. The pentagonal form of the Villa Farnese is, perhaps, one of its most interesting features, rendering it almost unique among Italy's Renaissance palaces; especially in its position, crowning a sheer mountain height, where its five impregnable faces command alike mountain, valley, plain and sea—very bulwarks of massive strength of masonry.

It is almost incredible to think that this fortified palace was not built by a feudal baron, nor yet by a king with an uncertain kingdom; but by a peaceful churchman, one Cardinal Alexander of the Farnese family; as a lasting memorial of his princely house—a house of men of deeds, which gave warriors, rulers, law-givers, cardinals and pontiffs to their church and age! It was fortunate, indeed, that the building of this mighty treasure-house was entrusted to the skilled hand of an architect such as Vignola, who put into it all the strength of his versatile genius, which was to bring it down to posterity as a precious heirloom of the Renaissance. Thirteen years, from 1547 to 1559, were occupied on the building of the villa and its decorations; but



DETAIL OF THE DECORATION OF THE CHAPEL.

when one stands before the façade or wanders through the almost endless apartments, the stairways, the courtyards, and the terraced gardens, with their wealth of decorative detail, the years seem all too short.

It is a building worthy of a Michelangiolo, and one wonders, when the master came here after its completion to design the graceful "Sea-Horse" Fountain for the park, if some faint pang of envy did not cross even that mighty mind in realizing that the stately architectural pile before him was not the creation of his brain! We stood long before entering, contemplating the grand façade built in blocks of solid stone, with its magnificent arches and Ionic and Corinthian columns flanking the long lines of massive windows which rise tier after tier with mathematical precision. The "fleur-de-lis," the emblem of the Farnese, forms the upper sculptured frieze, while under the balustrade of the lower terrace two heads of colossal monsters are sculptured in deep-set niches, frowning down in the pride of the palace on the lowly village at their feet. The drowsy hush of a southern midday pervades all this silent kingdom. Not a person is to be seen and no human footfall reëchoes on the stony stairways; the grim stone monsters alone keeping watch and ward, like guardian genii of the enchanted spot! . . It takes courage to mount the winding steps of the portico in face of those long lines of staring windows, where one fancies the ghosts of dead and gone Farnese must linger; gazing once more from their lordly domain on the bright scenes of earth.

The massive doorway is closed, so we must needs take our courage in our hands and knock and knock again; the knocks reëchoing through vast spaces within; when lo! the charm is broken by the shrill bark of a dog. A part of the palatial doorway slowly opens, and an old porter, stately enough to be the sole heir of the Farnese greatness, attended by a pert little "Lupetto" dog, stands on the threshold, cap in hand, in dignified greeting.

The chill of the vast stone entrance-hall, with its barred windows, is grateful after the outside glare of summer sunshine, but we feel as if we were entering the palace of the "Sleeping Beauty," leading an enchanted life of its own behind these 16th century portals which shut out the outer world so completely.

One tall grey-bearded cicerone—a veritable country Hercules—seemed somewhat grim and unapproachable as if in harmony with the severe architecture of the palace over which he appears to be the presiding spirit; but the grimness thawed presently before our genuine enthusiasm, and realizing that we were appreciative he grew confidential in pointing out the many beauties of the grand old Renaissance structure; every stone of which, it can be seen, is dear to him.



THE COUNCIL CHAMBER.

The Palazzo Farnese was the property of the king of the two Sicilies, and belongs to the heirs of the Duke of Parma; but it has been let for some time to a family of Viterbese nobles, who inhabit it for a great part of the year. So the enchanted palace is not so solitary as we at first imagined; its ancient glories are not altogether allowed to lie waste or crumble; and some spectators at least remain; to feast their eyes on the artistic beauty which lies hidden in the hills. . . . The entrance-hall was formerly the guard-room of the palace, and frescoed views of the "fiefs" or "feuds" of the great Farnese family adorn its ceiling and walls. It opens upon one of the most beautiful architectural features of Caprarola—the splendid circular courtyard, supported on a circle of noble stone columns, with beehive capitals, between which are graceful arches, the whole effect being that of a Greek temple. Ceiling and walls reveal the delicate freshness of Antonio Tempesta's frescoes, which are repeated in the long series of apartments through which one passes. Verily the painter's imagination must have been taxed to find subjects diverse enough for all the chambers to be decorated with exquisite artistic fancy which strikes one as singularly appropriate to a summer palace; each room represents a season; "Spring" is garlanded with pale spring blossoms and Proserpine and Ceres gather flowers in the field; while "Summer" and "Winter" are appropriately decorated. But the chamber of "Autumn" carries away the palm; ruddy "Autumn" with its central figure crowned with vine-garlands; around which dainty "chiaroscuro" cherubs gather and press the luscious grapes with their tiny feet; and Bacchus, the jovial god, looks down on the vintage from the walls. They are truly "graziosi," these smaller frescoed chambers of the lower floor; even our stern art critic, the cicerone allows it; though he assures they are nothing compared to the splendors of the state-apartments on the floor below.

The "Scala Reggia" or "Royal Staircase" which leads us to them is, indeed, an imposing structure; worthy of its architect, and no less curious and uncommon than characteristic of this Renaissance palace, where architectural surprises are the order of the day. It is a winding staircase, of broad and low steps, supported by the thirty massive Doric columns; more suggestive of old Roman edifices than the ornamental grace of the Renaissance. One cannot but think how it deserves its name of the "Royal Staircase;" as slowly ascending one looks up to the three graceful snake-like windings, so full of symmetry, leading in perfect perspective to a frescoed cupola or dome where the "Fleur-de-Lis" of the Farnese is emblazoned in bold relief. Wreaths, scrolls and arabesques cover the walls; and the hand of the artist Tempesta is here as elsewhere in the splendid coloring; and our mentor pointed out especially to our notice a medallion frescoe of a woman on horseback, galloping away from a castle in hot haste.



FOUNTAIN.

It represents an incident in the history of Caprarola, when Tempesta was called here to paint these frescoes, with strict orders not to leave till the work was finished. Finding the toil too great, and with the true artistic temperament for change of scene and occupation, the artist made good his escape on a fleet horse disguised as a woman; leaving the frescoes for completion to other hands! So side by side with his artistic triumphs the painter's weakness goes down to posterity on the Farnese walls.

The head of the "Scala Regia" opens on the second story of the grand circular courtyard with its open portico; even more beautiful here than when seen from below, for the second order of great stone columns which encircle it have Ionic capitals, beautifully carved, and on the balustrade between the columns busts of the Roman Emperors look solemnly across the circle, from a background of Renaissance frescoes. Intensely picturesque in the strong lines of its architecture and the appropriateness of its decorations is this antique moss-grown courtyard and its "silent company;" where Rome and the Renaissance are ghosts alike, grown old together in this palatial abode of centuries.

A contrast to its sombreness comes the airy grace and lightness of the principal "Salon" of the state apartments—a lofty hall of splendid proportions, essentially designed for a summer residence, with five great windows, the centre of which opens on a broad balcony commanding the ever-fair prospect of blue hills and plains and forests.

The whole history of Hercules in the Ciminian hillside adorns the vaulted roof and walls; but the chief glory of the "Salon" is its Fountain—a gigantic erection in mosaic-work, occupying all one side of the vast hall! It is a marvel of fine and curious bas-reliefs; not only for the exquisite execution of the sculptured marble basin with its Renaissance garlands, but for the grace of the marble statues of cupids which adorn it, and the perfection of the perspective in the background landscape; where temples, waterfalls, mountain-heights, trees and foliage, stand out in high relief in the mosaic work like a painted picture. What a sight it must have been when the Farnese held summer court in this grand old pile, and gay ladies and brave gallants in court attire lingered by the cool mosaic fountain whose tiny "love gods" poured silver streams unceasingly into the marble basin with a gentle plash and murmur; reëchoing the airy nothings whispered by their side. And now the fountains flow no longer, and the knights and ladies are no more; while the grim custodian bolts the massive windows, and leaves the graceful sleeping cupid to his centuries repose; guarded by his mutilated companion-statues, who have suffered, like the rest of us, with the stress of years.

It is a fit commentary on the vanity of earthly things, to pass im-

mediately from the summer apartment with its pagan decorations, to the subdued light of the chapel—a beautiful little octagon shrine with stained glass windows and rich with frescoes from the Old Testament history to the New; from the creation of Adam and Eve to the full length figures of the Apostles and the "Dead Christ on His Mother's knee," which forms the altar-piece of this peaceful old-world shrine.

Each picture on the compartments of the ceiling is wreathed and encircled by minutely beautiful Renaissance designs of fruit, flowers and arabesques. The two Zuccheri brothers, who were among the celebrated 16th century artists, executed all the frescoes of the state apartments, assisted by Tempesta; and it said even by Vignola himself. If this work on the Palazzo Farnese had been the only effort of their genius, it was enough to bring them renown, for these apartments are an art gallery in themselves, especially the "Hall of the Farnese"—an apartment truly royal in the splendor of its decorations, where wall and ceilings are covered alike with frescoes of the memorable deeds of the Farnese family, from the foundation of its greatness down to the time the villa was built. It is a long succession of triumphs, triumphs in war, triumphs in peace, triumphs in religion—a pictorial family tree where every distinguished scion of the house is duly represented, enacting the chief scenes of his life.

Not only is this splendid "Hall of the Farnese" a family tree, but a representative picture of the times, a gallery of famous personages, where one sees many a countenance well-known to history, the theme harking back however always to the Farnese glories, their power, achievements and royal alliance. Second only in richness to this regal apartment is the "Council Chamber," with exquisite Corinthian columns, carved mantlepieces and vaulted ceilings, where the wealth of Renaissance decoration has been well-nigh exhausted in the grace of the designs.

Frescoes from the life of Pope Paul III., Farnese, adorn the ceiling, and four great frescoes on the same subject the walls, flanked by allegorical figures of Peace, Plenty, etc. These frescoes need weeks to realize their interest, but time was all too short. We could only pause a few brief moments before the noble picture of the meeting of the Emperor Charles V. and Francis of France with the Farnese pope as their intermediary, surrounded by knights and courtiers in gorgeous costumes—every face of the group a portrait.

Nor could we mark but in passing the characterization of types under the mitres and rich vestments of the prelates assembled in the famous Council of Trent. . . . The villa Farnese is indeed a fairyland of history as of art, and one wonders if the Sleeping Beauty had half so fair a palace as this treasure-house of the hills!

Hall after hall and chamber after chamber, each with its name and characteristic decoration, rich enough to furnish object lessons for



THE CARYATIDES.

artists and architects for centuries to come. There is the "Hall of the Aurora," with its graceful floating figures, the "Hall of the Weavers," with poor Arachne's fate, the "Hall of the Solitaries," from the Druids to Diogenes with his lantern, and the "Hall of Penitents," painted with frescoes of the world's illustrious penitents! Even is there a "Chamber of Judges," a "Chamber of Dreams" and a "Chamber of Angels," where the famous Dreams, the famous Judgments and the famous Angels of the Old Testament and the New are faithfully represented, in a kaleidoscope of every varying color and design.

But for an instant we left the pictorial splendors to gaze from a window at Nature's beauty without, so ever restful to the eye tired with too much abundance! If the façade of the villa seemed bare as a fortress in its architectural beauty, it is more than compensated for in the rear, where the windows look out on a "hill of gardens," climbing the gentle slopes of the Ciminian mountain side, and all the beauties of a Renaissance domain lie hidden in thick forest foliage. We of the outer world are not permitted to enter the mystic precincts of this old world pleasure-ground. It is guarded like some Lotus garden by its giant cypresses, shaded into the twilight of an everlasting repose, where the shadow of the past seems to fall even more heavily than in the frescoed palace.

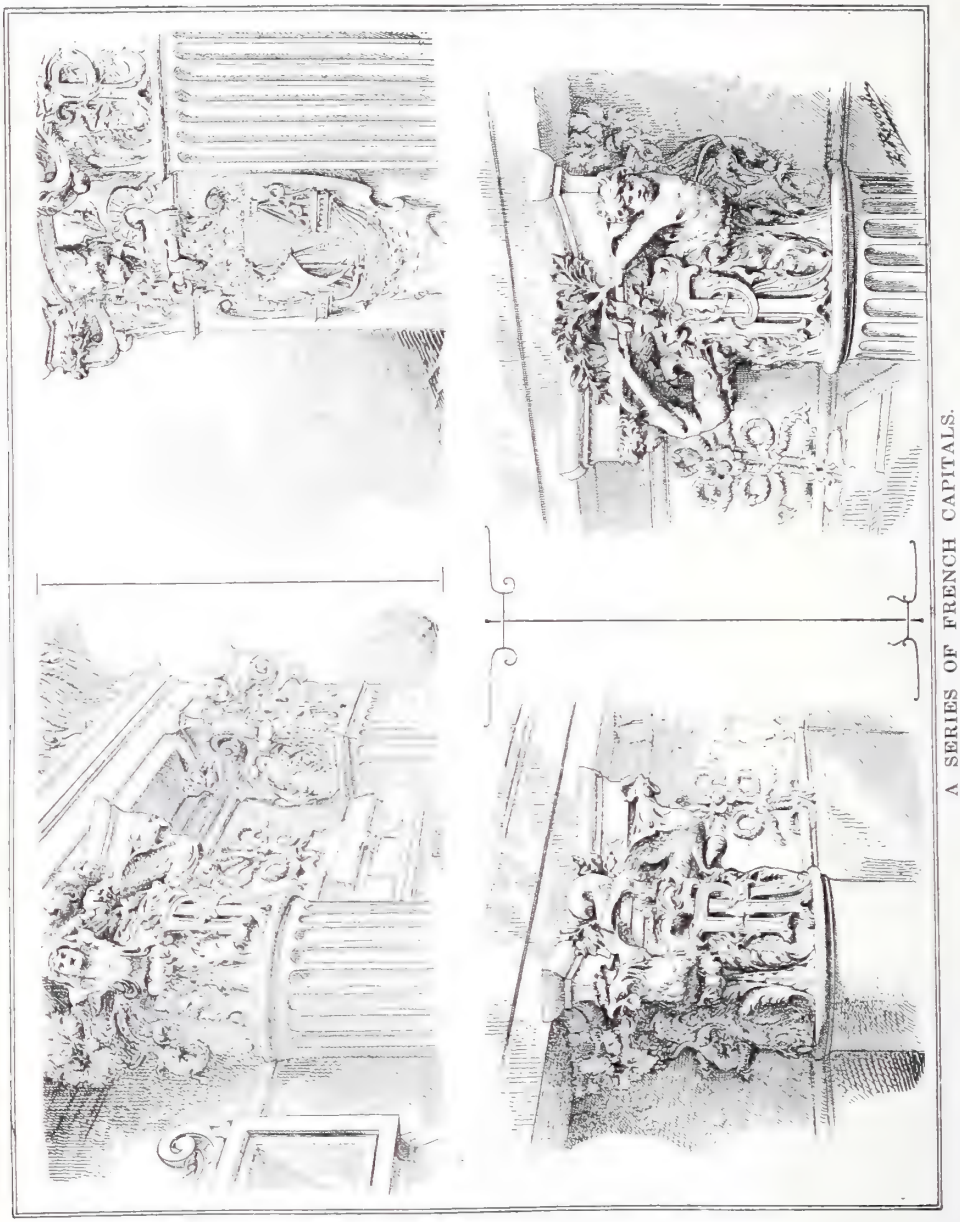
Even Nature has lost some of her imperial splendor in this "Garden of Sleep," and the birds sing low in the tree-tops, and the sun's rays peep through ilex avenues, while the stone "Caryatides" stand around in solemn semicircles. The summer house which Vignola built is at the summit of those tree-covered slopes, and Michel Angiolo's "Sea-horse Fountain," for this is a Villa of Fountains as well as of frescoes, and the soft drip of falling water lingers on the silent air. But our cicerone drew us from our reverie at the window with the opening of a heavy oaken portal, announcing with a lordly sweep "Ecco la Sala del Mappamondo," and the last and one of the most unique of the apartments, the "Hall of Maps," burst upon our view! Great ancient maps of the world adorn the walls, while the blue vaulted ceiling represents the firmament with all the constellations, and on the lower part portraits of famous astronomers and the signs of the Zodiac form a curious frieze! The portraits of the four great explorers, Christopher Columbus, Marco Polo, Magellan and Amerigo Vespucci would do honor to any picture gallery. Especially we noticed the serene beauty of expression and feature which distinguishes Columbus from his fellow-explorers, though all the faces bear that look of stern resolution characteristic of the great pioneers who have made themselves the "kings of the earth," even more than the Farnese who built their princely dwelling here, with such sovereign pomp and magnificence, for long after the last Farnese is for-

gotten Columbus and Vespucci live still in their discoveries, and we of the new worlds they sailed away to find, come and linger before them in homage.

One is reluctant to turn away at last from these realms of art, consumed with unavailing regrets that the palace could not be transported bodily, frescoes, gardens and all, to some resting place more accessible to the appreciative passerby, where one could return and linger among its beauties.

But as is probable with many air castles, perhaps their realization would fall short of the expectations, and who knows but that half the fascination of the Villa Farnese lies in its environment, in the fact that it is "far from the madding crowd," solitary and alone in the peerless beauty which makes it so truly "an Idyll of the Renaissance."

Marie Donegan Walsh.



A SERIES OF FRENCH CAPITALS.

Great Buildings of the World

No. 1

THE

Palace of Fontainebleau

With Notes by

RUSSELL STURGIS

Vol. X.—No. 2.—Sig. 2.



FIGURE I.

Gateway called the Porte Dauphine, or the Baptistery of Louis XIII.; seen from the Court of Henry IV. The opposite front, that on the Oval Court, is like this one in its main lines, being much more severe in design. The history of the baptizing of Louis XIII. under the cupola, which is here the culminating feature, is too long to tell in this place; for the modern visitor the present structure is a gateway and nothing else. The general opinion is that the whole gateway was built under Henry IV., but it has been pointed out by several French writers that it is inconceivable that the two fronts should be of the same epoch. The rusticated Tuscan order of the lower story in the present picture may come from an earlier building; or the re-awakening of the arts under Henry IV., after the long period of the religious wars may have been accompanied by some vagaries of attempted archaism.

It belongs to a part of the great stretch of buildings which includes the Court of the Princes.



FIGURE II.

Northeastern side of the Court of the White Horse, with the so-called Horseshoe Staircase (escalier en fer a chavel). This great court, about 350 by 500 feet, is called also Cour des Adieux, because of the fact that in this court took place that celebrated adieu of Napoleon to his army, in 1814. The photograph shows the principal front on the court, namely that at its upper end, or the end farthest from the entrance and the great grille. The buildings here were first erected under Francis I., except the great staircase, which, in its present form is a century later. The design has hardly preserved its original character as of a building of the pure Renaissance, as it has always been one of the abodes of French royalty as well as a great show place for the Parisians, and has been constantly handled, repaired, and altered. In spite of this, its general beauty of aspect and the admirable treatment of some of the details, as in the case of the dormer windows, which would seem to be too big for the roof, but which are brought into the design somehow, and that without loss of dignity.

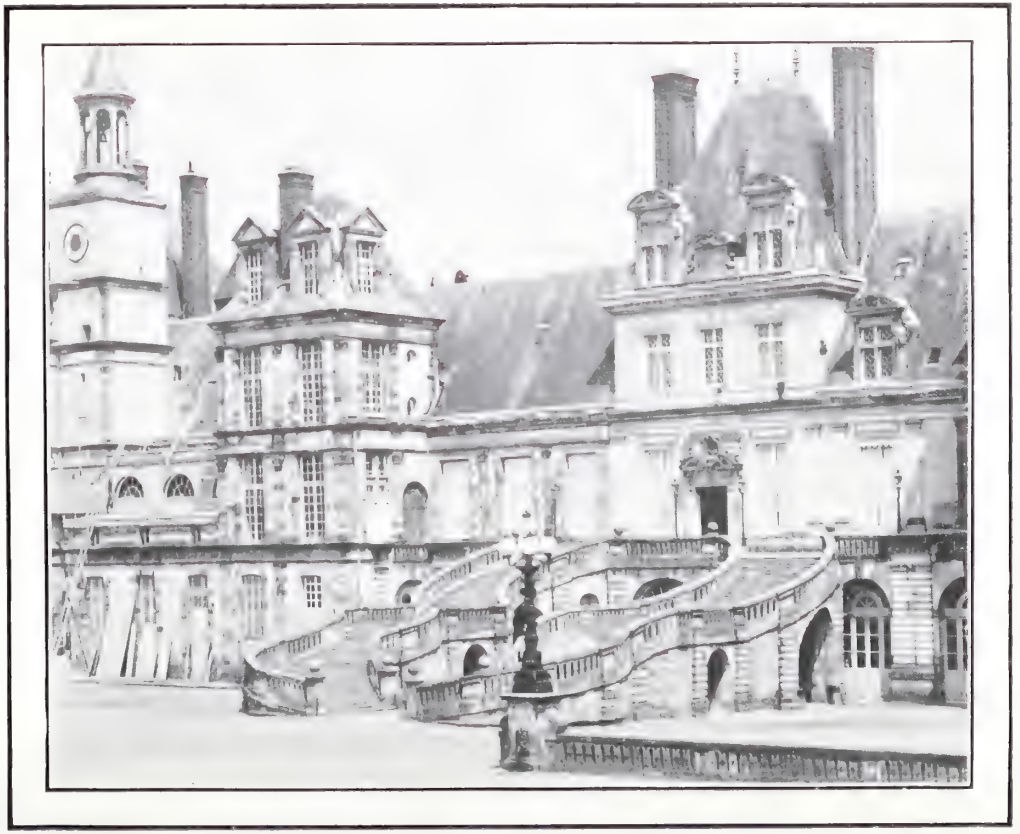


FIGURE III.

Northeastern side of the great Court of the White Horse. In this picture the famous perron and the buildings of the upper end of the Court of the White Horse are shown from the southward, as they were shown from the northward in Fig. II. The plan of the great staircase is better seen here, and it will be noticed that the lower sweep is occupied by winders, whereas in the upper curves, on each side, the steps are all parallel and straight—all fliers with no winders among them. This great stoop is not a wholly admirable design, but its great size and the spirit and novelty of the design, together with a certain large indifference about it which it is hard to explain, will always make it an attractive feature of the most attractive of all palaces.

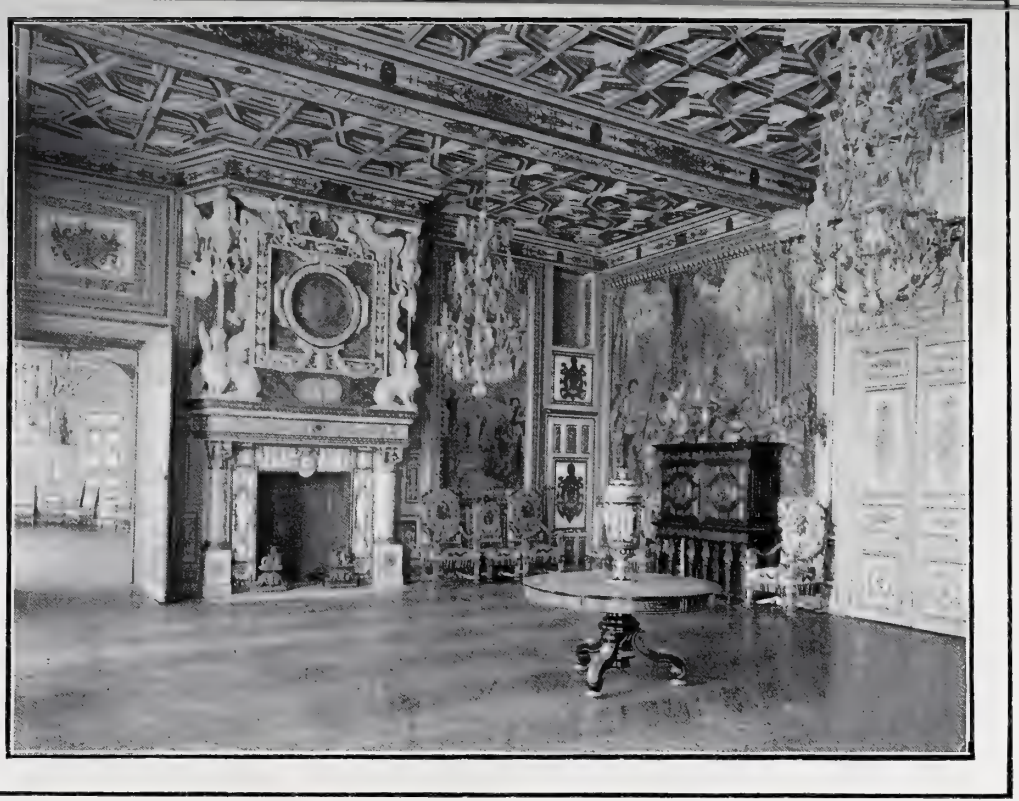


FIGURE IV.

Salon of Francis I. One of the rooms opening upon the Oval Court, upon which it has three great windows. It is one of the state-rooms of the palace, and has been so under many different reigns. Thus, according to the Guide-books, it served as an ante-chamber to the queen's apartments under the three last Bourbon kings—as the dining-room of the first Napoleon's household, and afterwards as one of the series of drawing-rooms under Louis Philippe. During the reign of bad taste which prevailed during the "Kingdom of July" the walls were painted with extraordinary imitations of tapestries, but these have been concealed by the tapestries shown in the picture, late Flemish pieces representing hunting scenes, and of unsurpassed merit and value. The ceiling also was made by the orders of Louis Philippe, but in this case, at least, a nearer approach to the ancient character of the building may be thought to have been preserved. Indeed, this room dates from the Renaissance, and a keen observer might find traces of the ancient sixteenth century decoration underlying the fantastical additions of later sovereigns. The chimney is of the reign of Francis I., though the decoration has been frequently repaired. The little marble medallion above the shelf is ascribed to Primaticcio. There are two magnificent cabinets in the room in ebony, or at least in ebene; by which term is meant here some fine-grained wood, such as holly or pear wood, stained black in imitation of the natural African wood.



FIGURE V.

Guard-room. This, as well as Fig. IV., is of the curious semicircle of rooms which surround the Oval Court at its western end. The Guard-room opens rather upon the Fountain Court than upon the Oval Court, but it is still a part of the earlier buildings and, indeed, its walls date from a much earlier epoch than those of the Salon of Francis I. The buildings at this end of the Oval Court are, in their foundations, and to a great extent in their heavy walls, of the time of St. Louis, or even of his grandfather. All the earlier history of the castle is very largely made up of inferences and ascriptions; but so much remains certain, that the buildings at the southeast and southwest of the Oval Court are the earliest of the whole palace and once formed part of a strong castle. As for the Guard-room in its present form, it seems to have been built under Francis I. The ceiling as it now remains is wholly of the time of Francis I. Indeed, it bears the marks in its decoration of a later reign. The almost incredible chimney-piece, in marble, of complex carving, in which the sculptor's hand has been too much for his wits and the design is forgotten in the details, is ascribed to Jacquet, and is known to have been put up by Henry IV. at the very beginning of his undisputed reign. It is alleged that all its parts came from an ancient room now destroyed, and this may account for its



FIGURE VI.

Gallery of Henry II.; called also Salle des Fêtes. This room on the southeastern side of the Oval Court, opening also on the garden, is the gem and the especial glory of the Palace of Fontainebleau. It is about 100 feet long and one-third as wide within the walls, but the enormously thick walls, relics of the earlier days when all this was an important part of the strong royal castle, give it actually a greater width, on account of the great recesses of the windows. The chimney-piece is of the time of Henry II., but it has lost its most important decoration, the two famous bronze satyrs, which were melted during the troubles of the Revolution. The glory of this room is in its paintings, but in addition to these, the woodwork, though not as richly adorned as that of some of the rooms of this palace, is yet well worthy of careful study. The ceiling especially is of extraordinary effectiveness. As for the paintings, the present photograph is unfortunate in that a hanging lustre interposes itself between every important picture and the spectator—always excepting those on the chimney wall. They are commonly ascribed to Niccolo dell' Abate, but their designer, or inspirer, or at least he who decided upon the choice of subject and the place in the hall which each should fill, is thought to have been Primaticcio. The pictures on each side of the chimney are as follows:—Those in the half lunettes are fantastic hunting pieces, in which Francis I. and a curiously-imagined Hercules are killing terrible beasts of the forest, and the recumbent Dianas below are known simply as Diane aux Enfers and Diane au Repos. These Diana pictures, together with the crescents, single or interlaced, which are to be seen in many parts of the ornamenta-

tion, are homage to Diane de Poitiers.



FIGURE VII.

Madame de Maintenon's Sitting-room. This room also is in the curved suite of rooms at one end of the Oval Court. The rooms called the apartments of Madame de Maintenon are in a separate building immediately adjoining the southwestern end of the gallery of Henry II. They are, therefore, in close contact with the buildings of the early fortress, but the building which they occupy is more recent and is spoken of commonly as the Porte Doree or gilded gateway. The gateway itself is, of course, on the ground floor, while the room we are considering is immediately above it. The decoration is entirely of the reign of Louis XIV., but marked by extreme simplicity. There is, however, some furniture of almost unparalleled beauty and value in the eyes of the collector and student. Thus, the great sofa, with the rather celebrated tapestry which covers it (about which absurd stories are told), and the armchairs which match it in size and general character, if not in the design of the covering, are such pieces as, if they came to auction, would bring a million francs without a very long or arduous contest, and the extraordinary writing table of Boule work in the middle of the room is so nearly unique that its value in money can only be guessed

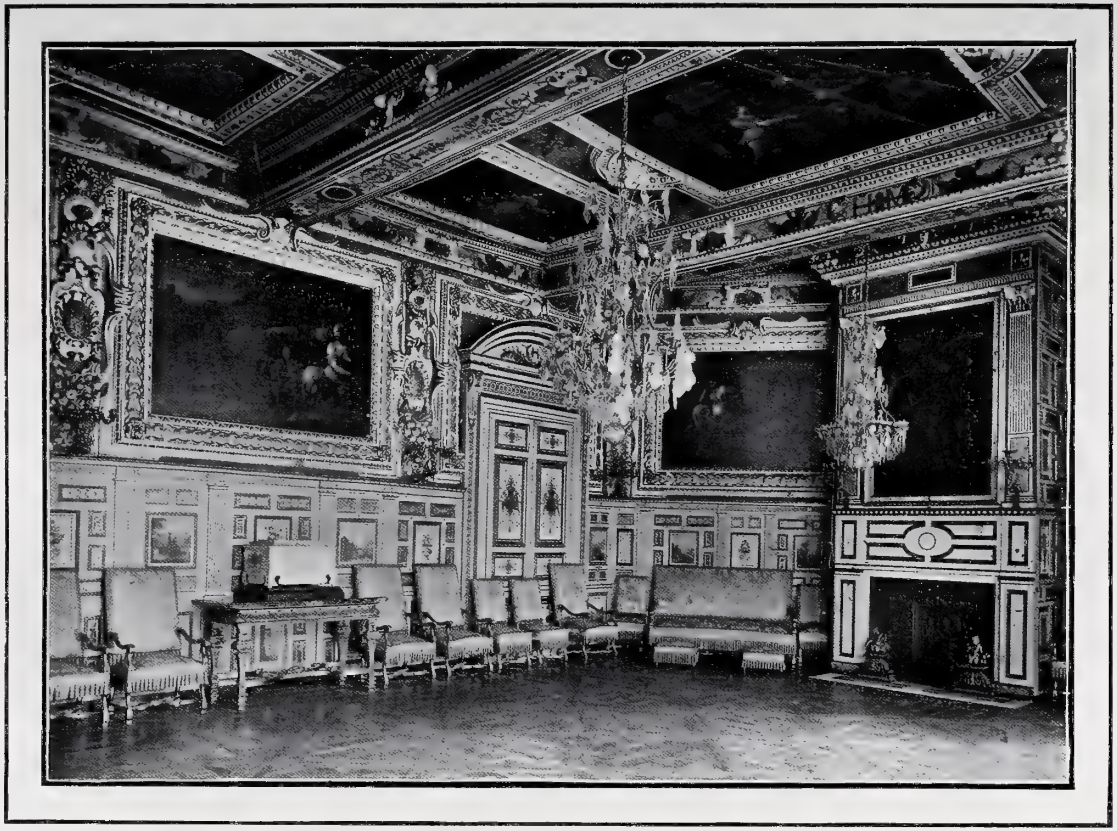


FIGURE VIII.

Salon of Louis XIII.; called also the Oval Salon. This also is one of the rooms on the Oval Court. It opens thereon with four large windows and adjoins the Salon of Francis I., which has been described above. Its reputation is that it was decorated in the reign of Henry IV., and that it has never been changed since, except as the restorers have altered it in minor details, and except as the doorways were made larger in the reign of Louis XV., with the purpose, as the Guide-books tell us, of allowing the ladies with their monstrous paniers (four feet in diameter in the average) to pass through. There are paintings of some importance in this room, but they do not form a necessary part of its decoration. It was the bed chamber of the second wife of Henry IV., and in this room Louis XIII. was born in 1601.



FIGURE IX.

Salon of the Tapestries. This is also one of the rooms on the Oval Court, and adjoins the Salon of Francis I., on the side opposite to the Salon of Louis XIII. It is smaller than either of those rooms. The tapestries are admirable specimens of sixteenth century Flemish work, and they relate at length the history of Psyche.



FIGURE X.

Reception room of Louis XV. This room occupies the outer angle of the great court—that of the White Horse described above. If, in Fig. II., we look at the extreme right hand, we see the chimneys of this and the adjoining rooms rising above the roofs of the corner pavilion. The room is not large. It has two windows to the east looking on the Court of the Fountain, and two to the south looking out on the gardens. Its decorations are chiefly a very splendid Gobelin Tapestry, one of the earliest important pieces known of that fabrication. No attempt has been made to keep this room in its condition as of any historic epoch.

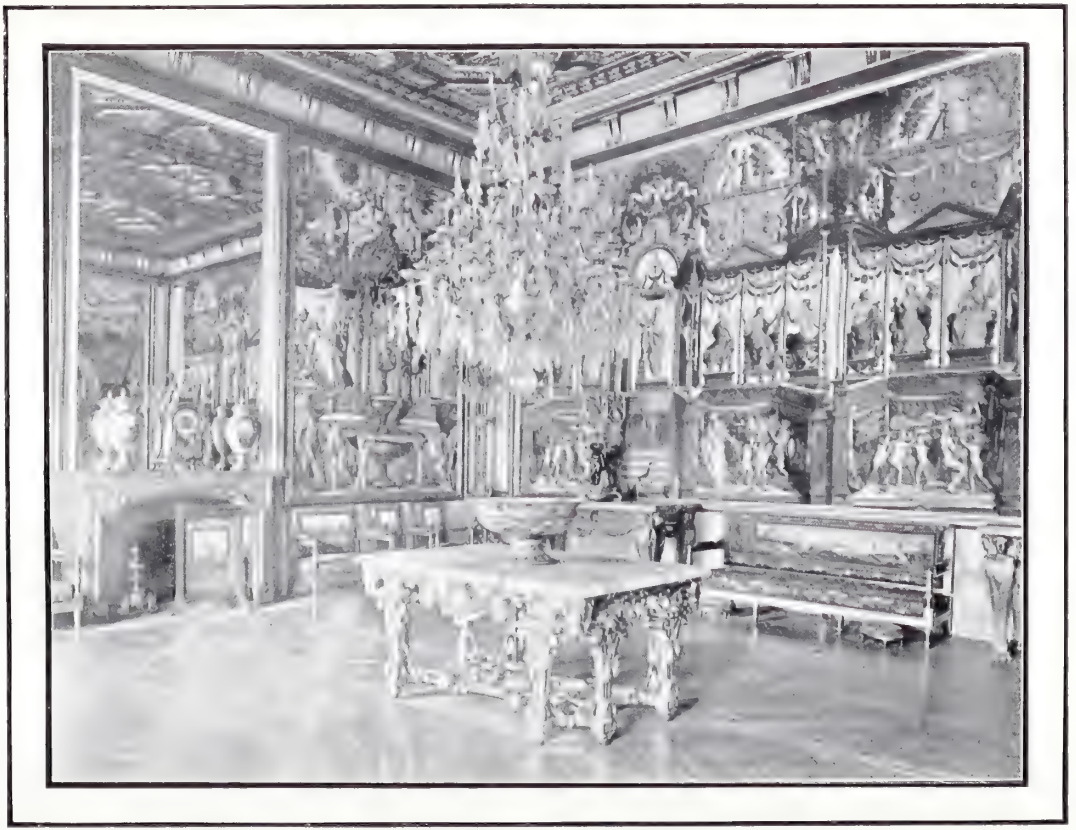


FIGURE XI.

Salon belonging to the rooms occupied by Pope Pius VII., and usually called from an older tradition, Salon des Reines Meres. It opens by two windows on the Court of the Fountain. The important thing in this room is the extraordinary tapestry, which has been designed entirely with a decorative purpose and without attempt to imitate the effect of a picture. It is evident, however, that the paintings discovered in the sixteenth century in Rome, as at the baths of Titus, inspired the designer, for the similar paintings of Pompeii were hardly known at that time. The artist is thought to have been Giulio Romano. It is ascribed to the Gobelin factory in its earlier days, and is in perfect preservation. The tapestries which cover the sofas and armchairs are of the most exquisite work of Beauvais, the subjects being entirely pictorial, with floral borders. Of this peculiar variety of tapestry no finer specimens are known.



FIGURE XII.

Music-room of Marie Antoinette. This room is one of those in the buildings which surround the Oval Court, but it looks entirely away off to the north and west, and over the orangery. It has kept its decoration as of the reign of Louis XVI., that time when a revival of classical taste caused a return to simplicity of line and mass, and a complete abandonment of the rocaille decoration. The furniture and its coverings, paintings and reliefs of the walls and doors and ceiling are all of the same epoch, and are in perfect condition. It is less splendid and shows fewer varieties of decoration and workmanship than some other rooms of the epoch, but the character of the style is perfectly well shown in the walls and furniture.

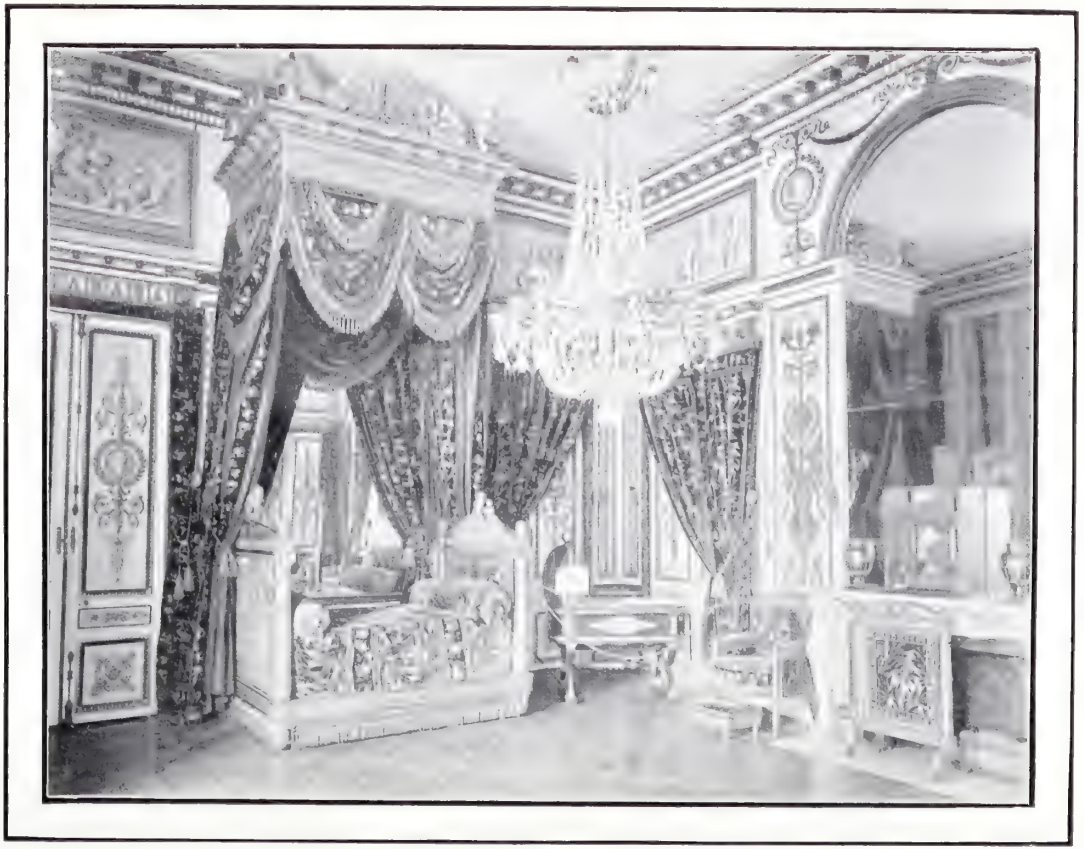


FIGURE XIII.

Bedroom of Napoleon I. The chimney-piece of this room is of the reign of Louis XVI. Otherwise the room has been decorated in the style of the Empire, and has been kept in that state. The bedstead of Napoleon is in the middle of the picture. The cradle in the corner and shut off by ropes was, when the present writer saw it, in the Garde Meuble in Paris; some recent reformer has brought it to this Napoleonic room that it may be with the other pieces of the same epoch. It is an historical relic, the Cradle of the King of Rome, afterwards the Duke of Reichsstadt, the first Napoleon's only son, counted by the Bonapartists as Napoleon II.

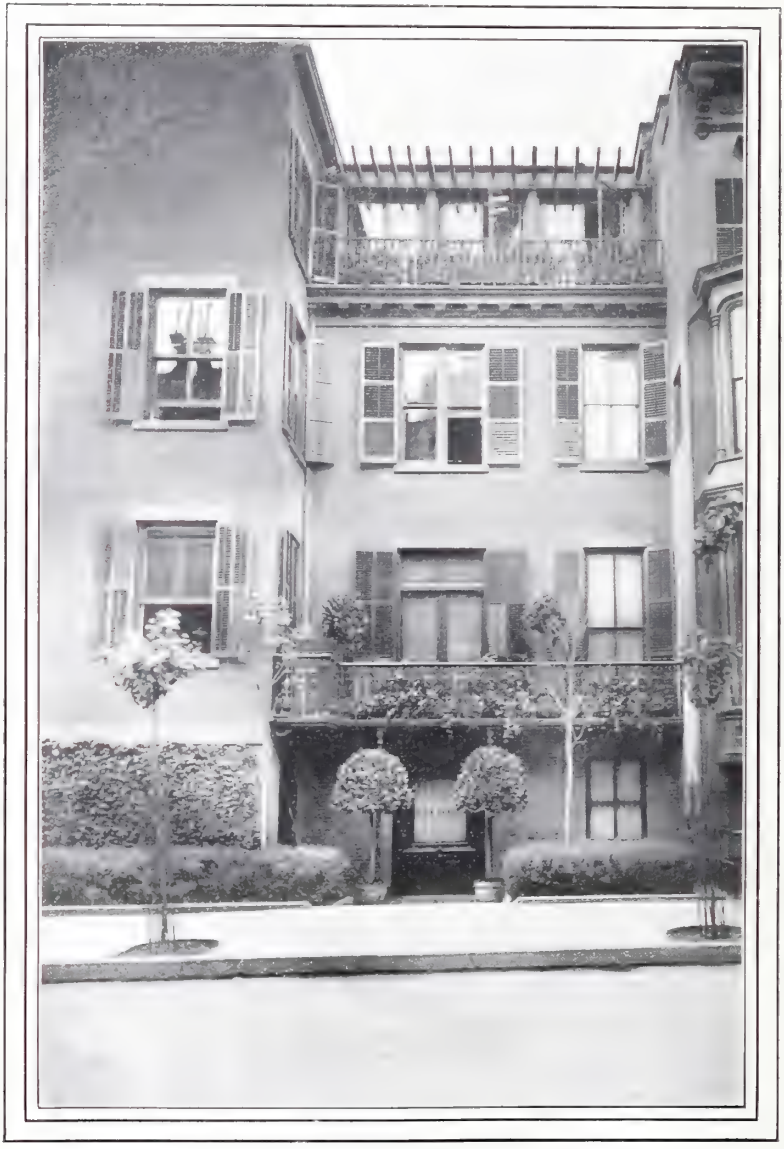
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MODERN FRENCH ARCHITECTURE.

THE architecture of the nineteenth century in France has on the whole fairly expressed the dominant influences of the age. Born in the midst of war and political tumult, this century has been preëminently the age of democratic development and social-economic revolution. Its marvelous intellectual progress has been chiefly in the lines of practical science and of the popularizing of education. Never before were there so many schools, and never before have the great discoveries of science, the great inventions in mechanics, and the great movements of war and politics combined as in this century for the general advancement, welfare and comfort of the masses of humanity. It has become a century of industrial revolution. Steam, railroads and ocean navigation, the telegraph and telephone, the development of the world's resources in coal, iron and petroleum; the resulting concentration of industry in great manufacturing centres and of capital in vast financial aggregations; the conquest of savage lands, and modern colonial expansion—these are its typical achievements. They have changed the political relations of races and individuals and dethroned war from its ancient seat of honor as the noblest of human occupations.

There is a limit to the total energy a man or race can put forth at any time: If more be expended in one direction less can be used in another. When the whole civilized world is intent upon some one absorbing interest, distinguished achievement in other and very different lines is not to be looked for. Thus it was that the first quarter of this century during which Europe was recovering from the French revolution and the Napoleonic wars, and readjusting its changed boundaries and disturbed social relations, was marked by a general dearth of artistic production. The eighteenth century had witnessed a great decline in artistic taste, in spontaneity of invention, alike in architecture and the arts of painting and sculpture. This decline was noticeable even in France, whose artistic productiveness had been conspicuous for centuries. In the minor arts and in interior decoration especially there had been more activity, and—in spite of occasional extravagances and vulgarisms—a better and more refined taste and certainly a livelier imagination than anywhere else in Europe. But there was little of importance done in the later years of the century, and the reaction from the rococo extravagances of the Louis XV style visible in the refinements and restraint of the style of Louis XVI had little chance for effective expression on important buildings.

In the early years of this present century, then, there was nowhere

in Europe any strong current of artistic activity to give form and character to architectural design. As there was no vital, natural sap of inspiration in art, those who professed a concern for the beautiful sought to revive the fallen estate of architecture by reproducing the glories of ancient Rome. Now it is perfectly true that from a dead and buried past we may draw suggestion and inspiration for the present need; but it does not therefore follow that the dress and garb of antiquity will fit modern conditions. The Roman revival in France, which began with the Panthéon of Soufflot and the colonnaded facades of Gabriel and Servandoni in the second half of the eighteenth century and reached its culmination under the First Empire in the Madeleine, the Arch of the Carrousel and the Bourse in Paris and the Grand Theatre at Bordeaux, produced a number of very stately and decorative façades, but it did not reform architecture. Its chief concern seems to have been the embellishment of public squares and open spaces by means of colonnades, for which the building gave the excuse: it produced comparatively little change in the interior design and decoration of buildings. Like the dress of the "Incroyables," it was an external fashion, corresponding to no inward change of life or taste.

By the close of the first quarter of the century architecture, even in France, had sunk to very low estate. Its greatest recent achievement had been the Paris Bourse, externally a square peristylar Corinthian temple, dignified but uninteresting, internally a modern exchange with a glass-roofed court. The Ecole des Beaux-Arts, reflecting the official taste, was teaching pompous platitudes instead of vital principles, so far, at least, as the forms and details of architecture were concerned. Yet it should not be forgotten that even in this period it was observing and developing certain admirable traditions as to the monumental and artistic disposition of plans, and with much error was also teaching some truth. About this time—1825 to 1830—there appeared among its students three young men inspired with a new idea which was destined to affect profoundly the style of their successors as well as contemporaries, and from the application of which in important buildings they were destined to acquire lasting fame. Their names were Duc (not to be confounded with E. Viollet-le-Duc), Duban and Labrouste; and the new idea to which they resolved to devote themselves was the introduction into every school *projet* which they handled, and if possible into French architecture generally, of the spirit of Greek design and something of the crisp delicacy, variety and feeling of Greek profiles. They undertook no revolution either in planning or composition, as taught in the school, but they refused to be bound by the formulæ of Vignola or of Roman art. They avoided colonnades and great pediments, they refined and varied all their profiles, and sought by innovations, often eccentric,

often unwise, but often, also, of excellent effect, to give grace, vivacity, and interest to their work. Each achieved at least one conspicuous success—Duc in the Colonne Juillet on the Place de la Bastille, one of the finest of all memorial columns, and later in the extensions to the Palais de Justice, especially its west wing and "Hall of Lost Footsteps;" Duban in the Library of the Ecole des Beaux-Arts and the façade on the quay of its exhibition hall; and Labrouste in the Library of Ste. Geneviève near the Panthéon. These works were not designed upon any formula, but are all characterized by a certain flatness and delicacy of detail and a striving after novelty in minor features which give them a distinctive character, to which the not very happy name of Neo-Grec has been given. It is really more like Pompeiian design than anything else; and it would be hard to tell whether the house of Prince Eugene on the Avenue Montaigne is more "Neo-Grec" or Pompeiian in style.

About 1840 the architect Hitorff, returning from Sicily with his mind and his notebooks filled with examples of Greek architectural polychromy, attempted in the Church of St. Vincent de Paul to apply the principles of that art to a modern edifice. The result was only moderately successful: the external paintings soon faded or peeled away in patches and were at last wholly scraped off. The interior paintings by Flandin remain, and the interior of the church is a fine and dignified basilican design, more interesting than the clever and refined but cold and formal exterior.

The Neo-Grec movement, as a movement, was confined to the work of a small number of men—Duc, Duban, Labrouste, Hitorff, Clerget and a few others. But its influence was singularly pervasive and lasting. It strongly affected the work of the pupils and successors of these men—Lefuel, Garnier, Vaudremer, Ginain and our own R. M. Hunt. It put an end to the monotony of Palladian detail, it introduced variety and a touch of originality into French architecture; it led above all to a refinement in the treatment of profiles and mouldings which has ever since—or until recent years—been a marked characteristic of French work; and even its mannerisms and eccentricities imparted to the ordinary, "vernacular" Parisian façades a touch of piquancy in certain details which one looks for vainly in the corresponding work of speculative builders in this country.

But architecture in France, and indeed in Europe, needed something more than a purification of profiles, or a new set of formulæ: it needed an awakening; it required the stimulus of great opportunities and abundant resources. The art of building had for fifty years since the accession of Louis XVI been confined in France within very modest limits, and nowhere had there been any exceptional architectural movement to arouse slumbering talent or kindle the im-

agination. The constructive energies of the world were occupied chiefly with engineering problems. The development of iron as a structural material and the building of railways and canals engaged the resources of France, as of England and Germany, to the detriment of architecture as a public interest.

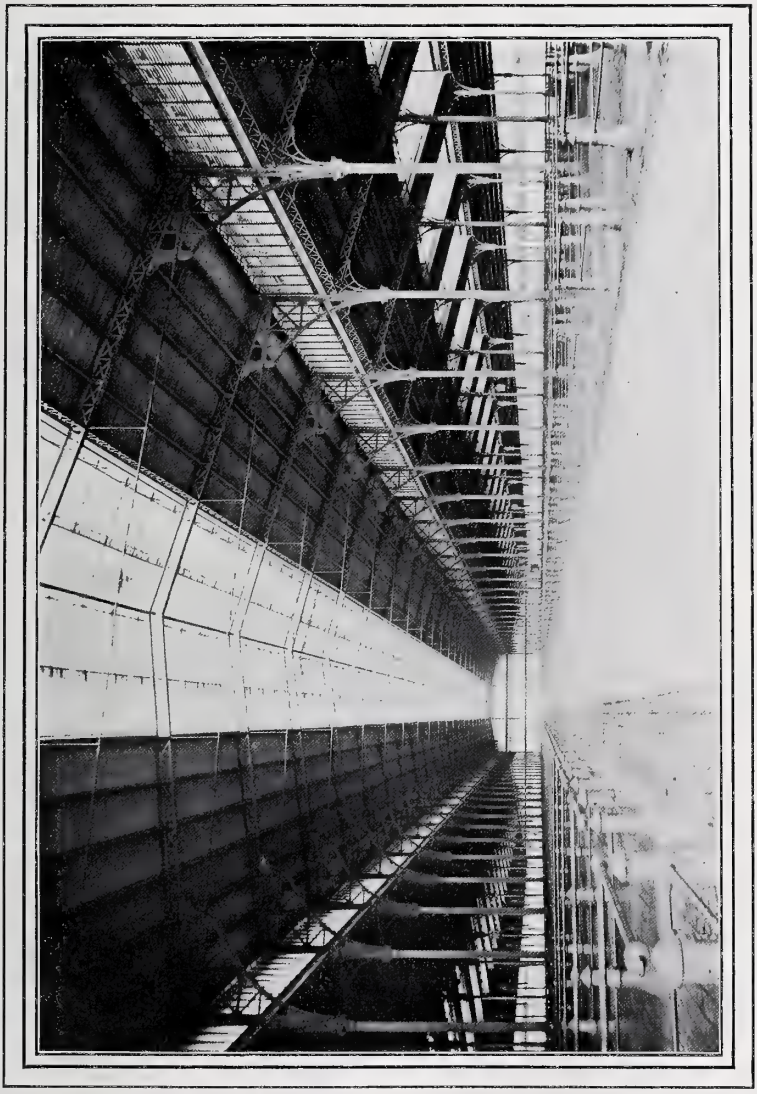
It was the accession of Napoleon III and the *coup d'etat* of December, 1852, which set in motion the new current of architectural activity. Napoleon's policy was in large measure that of *panem et circenses*; but his doles of bread wisely took the form of wages for labor on public works, and his games that of the promotion of every form of artistic enjoyment. This is not the place to discuss either the politics or the economics of the "Haussmanizing" of Paris: the facts alone now concern us. Napoleon created for himself a place beside Francis I and Louis XIV as a promoter of architecture, chiefly in Paris, and the Baron Haussmann was his Colbert. The modern world has seen nothing elsewhere to equal the extraordinary changes wrought in the aspect of Paris, and the marvelous accessions of architectural magnificence wrought in the eighteen years of Louis Napoleon's reign. The new Louvre, Opera House, Tribunal of Commerce, Historic and Lyric Theatres, the new avenues and boulevards, bridges and quays, the new churches and school buildings, the restoration or enlargement of old buildings and the embellishments of the city by new fountains, *barrières*, gardens and squares, belonging to this period, constitute a record of extraordinary activity and progress. The result was a genuine awakening. The artistic capacity of the French people manifested itself anew, liberated from the trammels of an affected classicism and given freedom to find expression in its own way. Napoleon, himself without special artistic predilections, and a believer in his motto of "la carrière ouverte aux talents," did not seek to impose an official style or lay down official canons of taste. Architecture and the allied arts entered upon a new chapter of their history, a chapter on whose brilliance and importance future historians of art are likely to dwell with far more insistence than those of our own day. We see too plainly the faults and defects of the style which developed under these conditions to appreciate fully how great was the advance it marked over what had preceded it. We are so used to hearing about the "narrowness" and "clap-trap" of the Ecole des Beaux-Arts and of the "official" style of modern French architecture that we are likely to forget or ignore the immense services rendered by that school to modern architecture, both in the training of great French architects—not to speak of the foreigners whom it has so generously received and liberally educated—and in the holding up of sound principles and generally wise and safe standards of taste. It

was precisely during the reign of Napoleon and under the influence of this general awakening in architecture that the Ecole began to take this position of enlightened liberality and good taste, and that foreign, and especially American students, *e. g.* Messrs. H. H. Richardson and R. M. Hunt, began to frequent its courses.

It was also during the reign of Napoleon III that the French architects first attained that mastery of metal construction in which they have so long led the world. I refer here not to engineering works, but to the use of metal in architecture. Doubtless many English and American roofs are from the engineering point of view—the point of view of economical ugliness—superior to the French; but the French have from the first designed their metallic buildings with an elegance of form and detail and a grace of effect which are unequaled elsewhere; and it was in the period between 1852 and 1870 that in their hands this branch of architecture passed from timid experiment into successful achievement. In this respect, as in all others, the architecture of the Republic has continued to be, until quite recent years, the outcome and natural sequence of that of the Second Empire. The Republic was for ten years after the awful catastrophes of Sédan and the Commune engaged in continuing, completing or restoring enterprises begun under the Empire.

Many of the earlier experiments of the French architects with the new material were, as might be suspected, artistically crude and unsuccessful. The properties and capacities of iron and the degree to which traditional forms could be applied to it, could only be learned by experience. Yet the Halles Centrales of Baltard (1852)—ten immense iron and glass market buildings with roofs overarching the intersecting streets—remain after nearly fifty years models of appropriate design in all but those structural details which have meanwhile been developed with the progress of the art. It was, however, the great international exhibitions which contributed most to this progress, and to these attention will be given further on.

Besides the "Haussmanizing" of Paris by new avenues and boulevards and the immense enterprise of the new Louvre, in which Visconti and Hector Lefuel displayed such consummate skill alike in planning and in detail, another undertaking of the first importance was initiated in the "Nouvel Opéra," as it was long called. This is the most palatial and splendid structure erected in modern times for purposes of artistic amusement. Its cost is said to have been over $15,000,000 and its erection, begun in 1863, was not completed until 1875. In this great building Charles Garnier attempted to give monumental expression to the principle enunciated years before by Schinkel that the exterior masses should interpret the functions of the internal "distribution." The frank emphasis of the lofty stage-box, of the domed auditorium and of the reception portion with its halls,



Paris. MARKET OF LA VILLETTE.

stairs and *foyers*, gave character to the mass design of the whole, which was dressed in the details of the French Renaissance of the style of Henry II, freely treated with much Neo-Grec feeling and adorned with the most elaborate decorations of sculpture, carving, colored marble and gilding. It is in parts overloaded with ornament, and yet one can not refuse it the praise of predominant good taste. It is remarkably free from extravagance and eccentricity and the main façades is an excellent composition in all that relates to general masses and proportions. It established almost immediately a type which was imitated in scores of provincial theatres with considerable success, though with less florid ornamentation and less elaborate detail. Indeed, this type of façade was so amenable to other purposes that its influence may be traced far beyond the bounds of theatrical architecture. The five bays of somewhat open architecture, with arches below and columns above, set between two slightly advancing bays or pavilions more solidly treated, and crowned by a highly ornate attic, may be recognized, for instance, in the central part of Nénot's façade of the new Sorbonne, and in many other public buildings. The conception was not entirely original with Garnier, for its genesis may be traced back to the façades of St. Sulpice and of the Garde Meuble, but Garnier gave it definite form and great splendor of decoration effect.

During the Empire also the street architecture of Paris was greatly improved, and to some extent that of the larger provincial cities. New avenues were cut through congested regions, new squares opened, and monuments, fountains and other decorative works were multiplied. The Fontaine St. Michel in Paris and the spectacular Fontaine de Lonchamps at Marseilles, with its flanking museum palaces, belong to the later years of the Empire and the early years of the Republic. In the architecture of the ordinary blocks of apartments over stores which line most of these avenues and boulevards, the uniformity of material (cream-colored limestone) of skyline and of style resulted in a certain monotony. Taxes on windows and on all architectural projections and restrictive legislation were partly responsible for this, and the feverish boom given to building operations tended to the employment of many architects of inferior gifts; but even in the average architecture there was so much elegance in profiles and details and so little that was *outré* or vulgar, that the net result was a great artistic gain. The uniformity of the Parisian skylines at least secures for the buildings that line the streets a monumental breadth and massiveness of effect which make our irregular aggregations of 20-foot façades of assorted heights and colors appear distractingly bizarre to a Parisian. Round "pavilions" at the street corners of the blocks, and important build-

ings and monumental fountains at the ends of long vistas, forming "*points de vue*," were multiplied in this period; and the streets and open spaces were made architecturally still more impressive by the elegance of all their minor adjuncts of lamp posts, pillar clocks, shade trees and the like.

A noticeable element in this development of French architecture is the number and importance of official buildings, erected either by the



FONTAINE ST. MICHEL.

Paris. Davioud, Architect.

State or by the municipality. Not only were courthouses, town halls and *mairies*, prisons and hospitals erected by the public authorities, but theatres, museums, exchanges, libraries and churches and a host of buildings which, with us, would have been the work of private enterprise, were, as is the French custom, built by the government and by officially appointed architects. To this is in large measure due the general unity of architectural style which came to prevail throughout France. It was not exactly an official style, but it was unquestionably influenced by the style adopted in such important works as the Louvre and the Nouvel Opéra. Yet there were many exceptions to the dominance of this influence. In works of a utilitarian character, such as the markets and *abattoirs* of La Villette, the purpose of the building was frankly expressed by its masses and

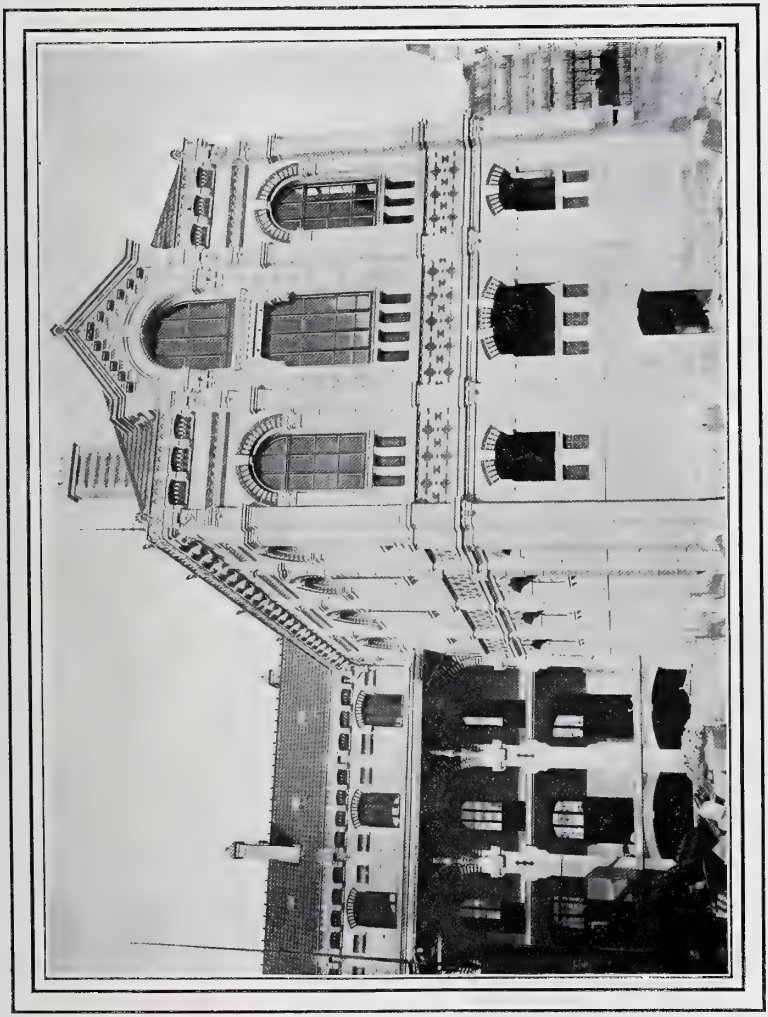
openings without the help of pilasters, columns and Roman or Renaissance details, and iron was freely used with that touch of elegance to which I have referred. The Collège Chaptal by E. Train is a conspicuous instance of the effort to obtain effect by the treatment of grouped openings and the use of brick work, tiles and metal in



Marseilles. FOUNTAIN OF LONGCHAMPS.

connection with stone. If the result in this case was of doubtful value it simply enforces the lesson that is not easy to ignore tradition in design, and seldom wise. One cannot invent offhand a whole style that shall be better than the product of centuries of development.

The church architecture of the Second Empire and Republic presents a curious and interesting variety. The majority of the new churches were in a species of revived Romanesque—well composed, admirably built, but not extremely interesting. A few Gothic churches like the Bonsecours near Rouen were gaudy show-pieces, immensely clever, but not inspiring. Some were experiments like Baltard's St. Augustin in Paris, an ugly affair externally, owing in part of the pinched façade at the narrow end of a triangular lot. Internally vaulted in enamelled brick and tile upon an iron framework,



Paris. COLLEGE CHAPTAL. E. Train, Architect.

it is lacking in dignity and sobriety, and the emphasis of the meagre iron work is unpleasant. La Trinité is a Renaissance church, as clever as can be in every detail, but internally suggestive of a music hall, and marked by a lack of sobriety and reserve which de-



Paris. CHURCH OF LA TRINITÉ.

stroys its churchly dignity. The most successful church of the period (though completed under the Republic) is Vaudremer's Church of St. Pierre at Montrouge—a curiously interesting study of style: basilican in plan, designed externally after Auvergnese models, handled throughout with a Neo-Grec touch, it is not easy to classify as to style. But it has precisely the dignity which other ex-

amples lack, and the design is so harmonious, with all its eclecticism, that the French were rightly proud—though perhaps overproud—of its success.

Later churches have in many cases followed suggestions from the Aquitanian domical churches of the tenth-twelfth century, e. g., St. Martin at Tours and the vast, ugly, costly and splendidly built Sacré-Coeur at Montmartre by Abadie—a sad example of a wasted opportunity. The Church of La Fourvière, at Lyons, is as



Paris. ST. PIERRE DE MONTROUGE. Vaudremer, Architect.

fantastic, not to say reprehensible, a freak as one could easily find, while the new church of Notre Dame de la Garde at Marseilles is, on the other hand, a very successful work. Both of these are in a species of Romanesque style; the utter difference of the results illustrates to how small a degree merit and success in modern architecture depend upon the historic style adopted or imitated.

It is now nearly thirty years since the Republic was established; and, although there has been no such phenomenal activity in architecture as in the eighteen years of the Second Empire, the record of these thirty years is important and interesting. During the first half of the period this record consisted in large measure of the continua-

tion and development of enterprises begun with the Empire, or the rebuilding of structures destroyed by the Commune in 1871. There was no change in the prevailing style, which continued to follow the models set by Pierre Lescot and Philibert Delorme in the sixteenth century, but with great freedom, after the fashion of Lefuel or Garnier, not uninfluenced by the Neo-Grec episode. The alterations of the Long gallery of the Tuileries-Louvre and of the pavilions de

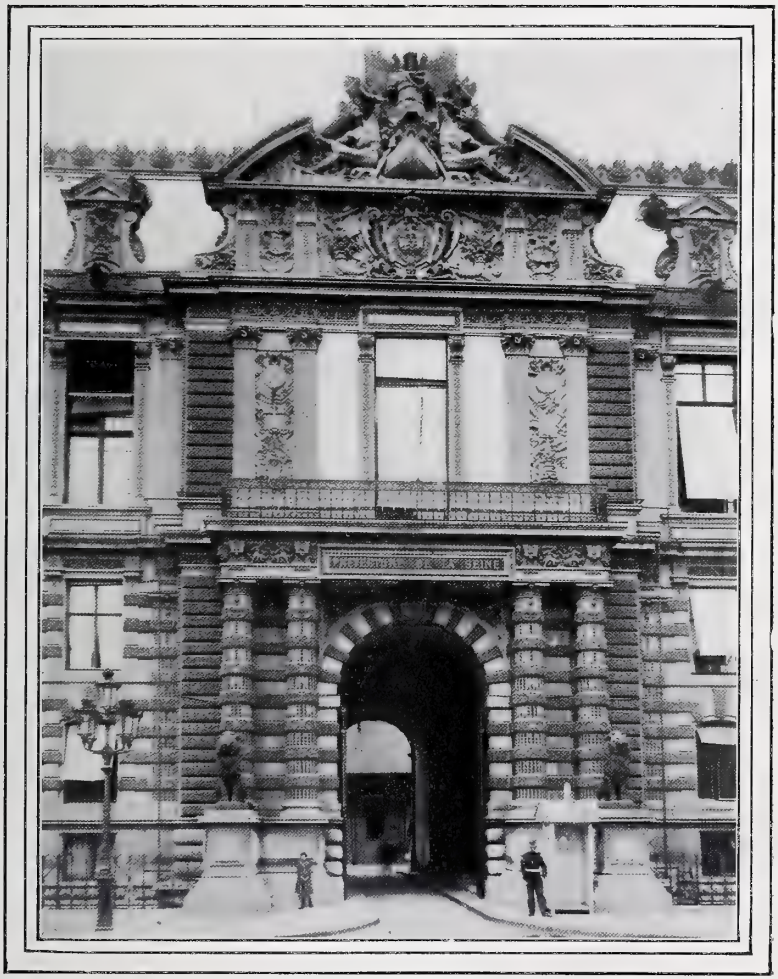


Marseilles. NOTRE DAME DE LA GARDE (CATHEDRAL).

Marsan and de Flore were resumed and completed, with the new "guichet" or triple-arched passageway through the Long gallery at the head of the Pont des Saints-Pères. This striking and bridge-like composition was crowned with a superb gilded bronze relief of the Genius of Art, by Falguière. The ruined Tuileries were left standing until 1883, when they were finally demolished, and the dusty waste of the Carrousel was transformed into a beautiful garden, peopled with statues and monuments, and opening up a clear vista from the Pavillon de Sully to the Arcade Tromphe.

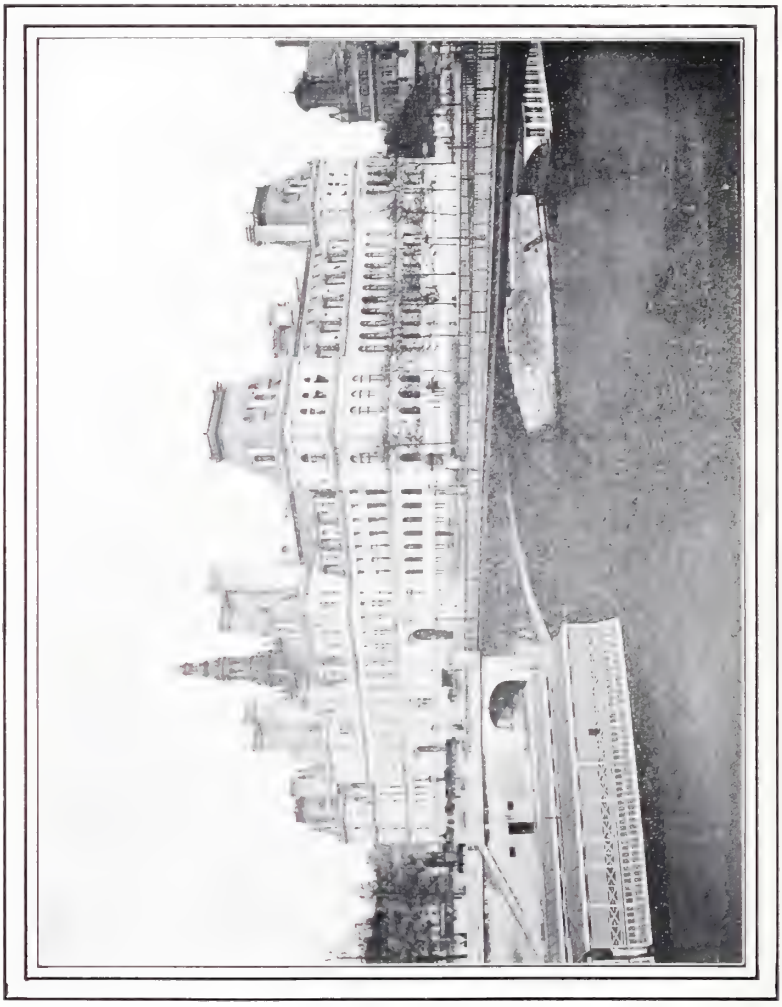
The Hotel de Ville, which had been destroyed by the Commune, was rebuilt between 1875 and 1883 from plans by Ballu and Dé-

perthes, as the result of an important competition. The new building is an admirable exemplification of the consummate skill of modern French architects in handling a program, both as to plan and style. In this case it was required, or at least suggested, that the new building should resemble the ruined one in general style and mass, but



LOUVRE PAVILION OF THE PREFECTURE.
Paris. Visconti & Lefuel, Architects.

might depart radically from its detailed arrangements. Messrs. Ballu and Déperthes produced an entirely new design within these limitations, retaining a number of the most successful features of the old design, but radically changing other parts. The new building is fully equal, if not superior, to the one it replaced, and its architectural details are throughout extremely elegant. It is the most important

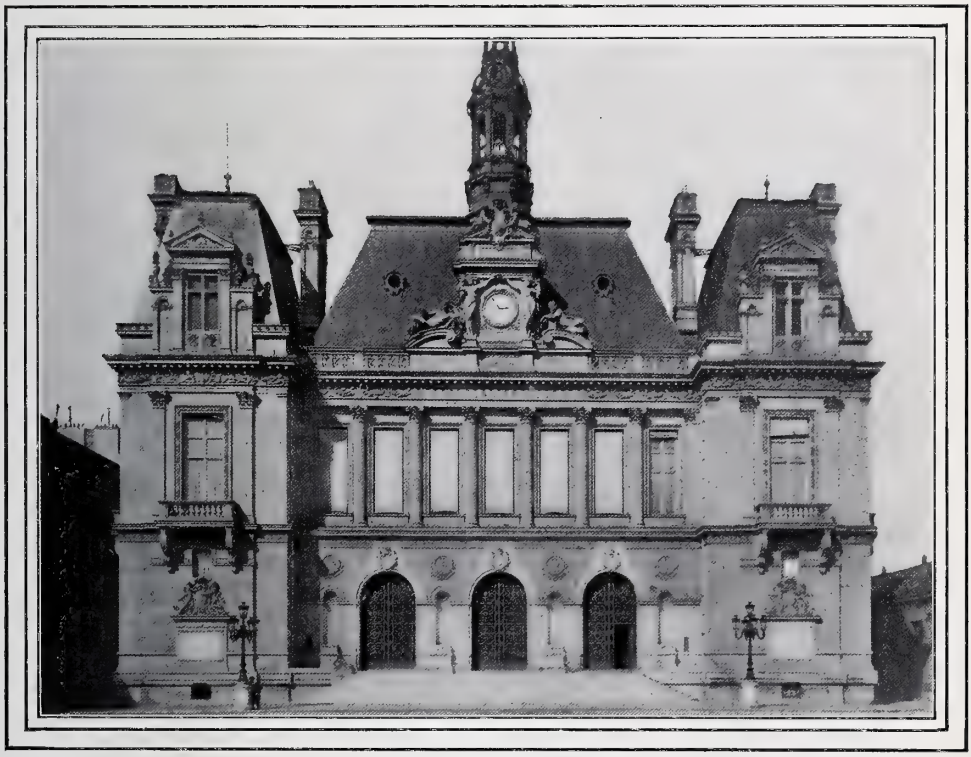


HOTEL DE VILLE. Ballu & Déperthes, Architects.

Paris.

single building erected under the Republic, and certainly one of the most successful.

Very numerous are the *préfectures*, *mairies*, chambers of commerce and exchanges erected in Paris and the chief provincial cities in the last thirty years, of which the chief thing to be said in the absence of detailed individual criticism is, that they represent, for the most part, established and well-developed types of design, both in plan and exterior: types well thought out, logical to a fault,



Neuilly. MAIRIE (TOWN HALL).

pleasing in general aspect and marked by good taste and propriety; and that if examples of remarkable originality are very few, so also are examples of bad taste and offensive ugliness.

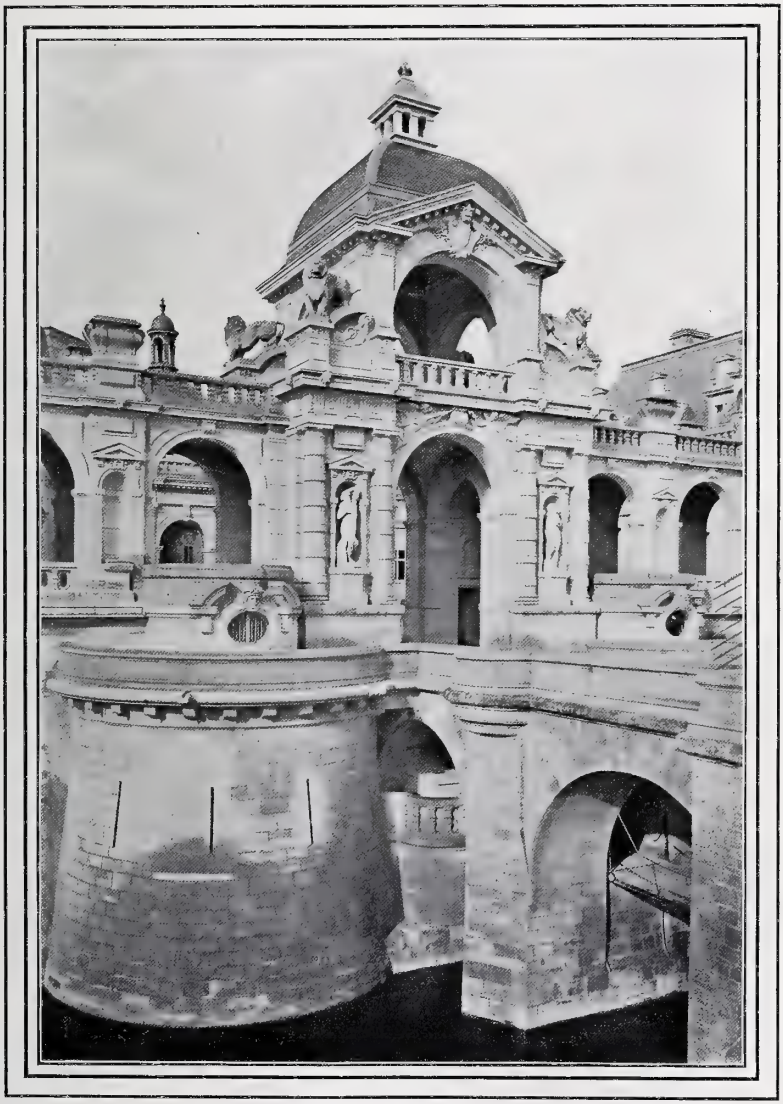
It would far transcend the limits of a magazine article to undertake even brief mention of the important buildings put up in France during the last thirty years. They can only be referred to by classes, with occasional reference to particular examples. Exclusive of international exhibitions, which have been the most conspicuous architectural achievements of the Republic, educational buildings occupy the place of first importance. The library and new wing of the Ecole de Médecine, by Vaudremer, and the new Sorbonne, by Nénot, are among the conspicuous ornaments of the Latin Quarter: the

former by reason of its impressive and very Neo-Grec façade with engaged columns in the second story (1880-82), and the latter more particularly by reason of its admirable plan and very handsome "hemicycle" or amphitheatre. The façade of the Sorbonne is dignified but not especially noticeable, and, unlike most great French



Paris. GRANDS MAGAZINS DU PRINTEMPS.

buildings, is badly set on a narrow street. A large number of important colleges and *lycées*, both in Paris and elsewhere, attest the care of the government for secondary education. All of these are very spacious and well-arranged buildings, rarely over three stories in height, and the long development of façades of moderate height which results is in French eyes more attractive and dignified than the more massive, compact and lofty buildings which American taste seems to prefer. In commercial buildings there is less of a distinct



Chantilly. EXTERIOR OF MAIN ENTRANCE TO CHÂTEAU.



ENTRANCE VESTIBULE OF CHÂTEAU.

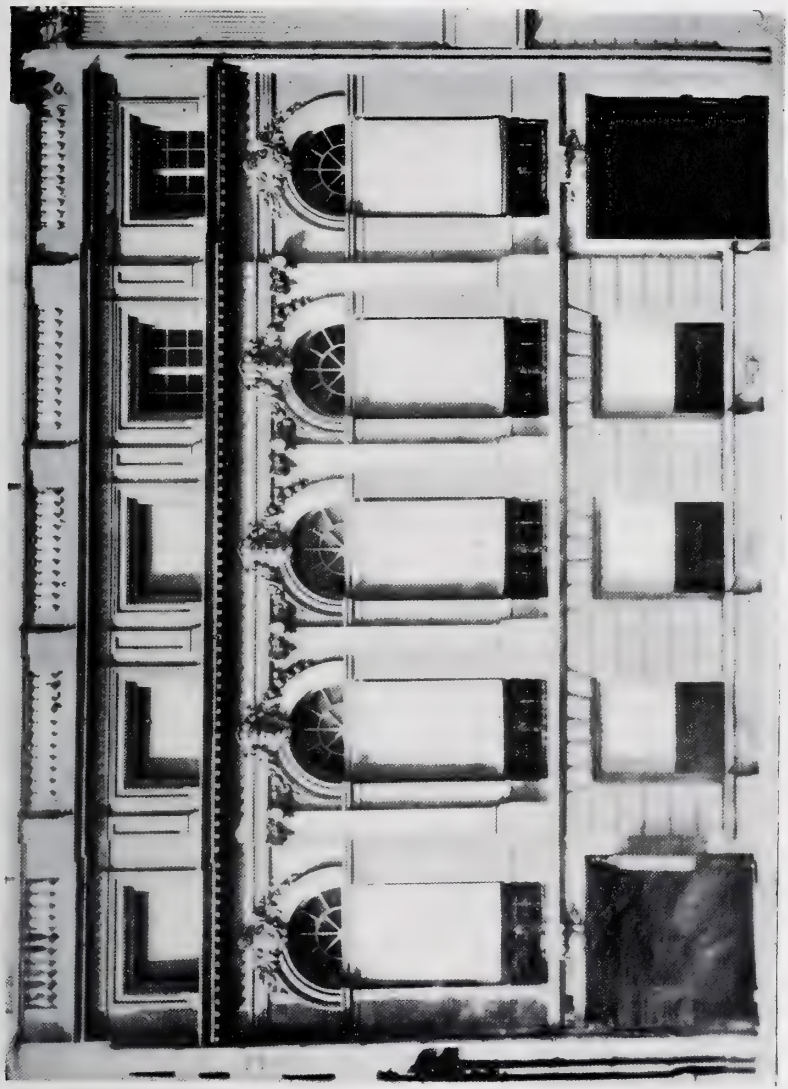
Chantilly.

style than with us. The skyscraper is unknown; the elevator is only beginning to come into general use, and the ordinary shop or office building is in no way distinguishable from the block of apartments over stores which line many of the streets. Occasionally, however, special considerations have led to special treatment, with a certain monumental distinction of effect, as in the Comptoir d'Escompte, the Magazins du Printemps, the new Figaro office, and some other examples. Decorative sculpture plays a large part in all these buildings, and there is no city where there are so many sculptors capable of clever work, and so much good sculpture of the second rank, *i.e.*, on buildings not of the first importance, as in Paris.

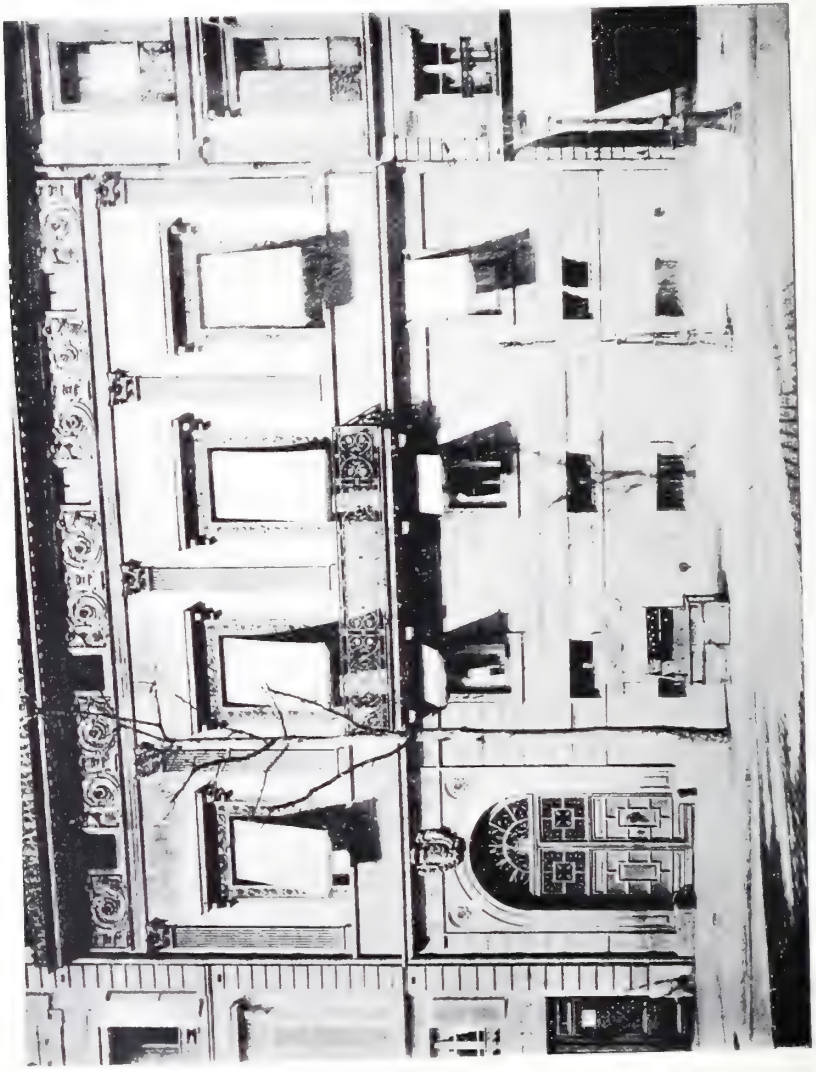
In domestic architecture it should be observed at the outset that the Frenchman is not skilled in rural architecture. His ordinary "château" and "villa" is a most uninteresting, perked-up affair, narrow and high, and planned as much as possible like a large city house. The broad, low, rambling country house, with its nooks and corners, "dens" and corridors, piazzas and porches, which is the desire of the American or Englishman—he will have none of it! Give him a monumental problem, however, and he is in his element. The magnificent Chateau de Chantilly, rebuilt by the Duc d'Aumale at enormous expense and presented to the State fifteen years ago, is an instance of the same sort of skill displayed in the Hotel de Ville at Paris. It is picturesque, monumental, and beautiful in every detail. The new parts are fully as good as the old, or better. But in houses of a more modest scale the best examples are in the city; and there the most interesting are not the most pretentious, like the palace of Count Camondo or of Meissonier, nor the little ones—narrow-fronted, eccentric, overdone, such as abound near the Parc Monceaux—but those of midway importance, having a frontage of from thirty-five to sixty or seventy feet; houses of rich men, but not of the multimillionaries. There are scores of these in Paris, so beautiful in their proportions, so attractive and yet unostentatious in their composition, and so refined and carefully studied in every detail, as to merit very high praise. I know of one in the style of the Pandolfini house at Florence—a rusticated basement, two stories of pedimented windows, and a cornice and balustrade—which compels my heretical consent to the belief that it is really more beautiful in every way than the classic Florentine example. There are others in which the old alphabet of pilasters and cornices and pediments and round arches and classic *rinceaux* is used in combinations as old as the Renaissance, and yet with a touch of originality so subtle that, while it defies analysis, it turns the whole design into poetry, or gives it the grand air, one cannot explain how. And even in long rows of more or less monotonous street fronts there is often such an air of elegance,



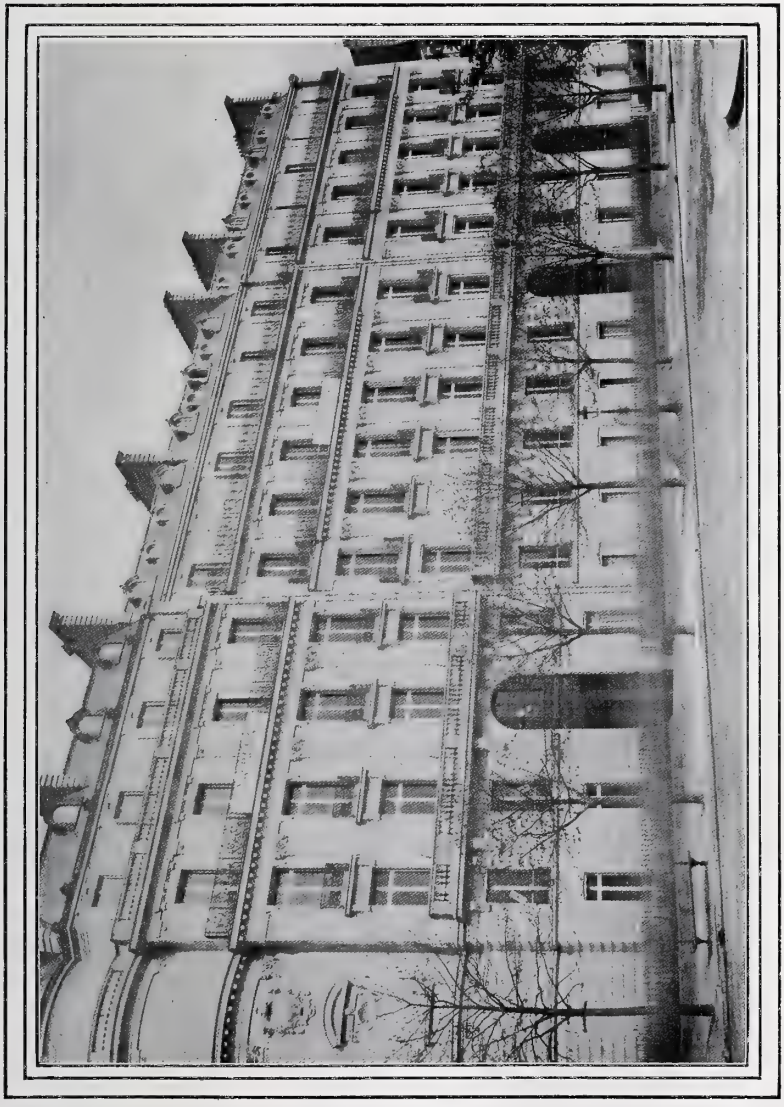
Paris. RESIDENCE, AVENUE DES CHAMPS, ELYSÉES.



Paris. RESIDENCE, AVENUE DES CHAMPS, ELYSÉES.



RESIDENCE OF THE ARCHITECT VAUDREMER, RUE D'ANTIN.
Paris.



Paris. MODERN APARTMENT HOUSES, AVENUE MONTAIGNE.

such an indefinable but real distinction of style, that we may well ask whether our own architects have not something to learn from them—perhaps the lesson of a more careful, patient and minute study of their mouldings and profiles.

Unfortunately, during the last ten years or more, a new and



MAIN ENTRANCE TO ÉCOLE CENTRALE.
Paris.

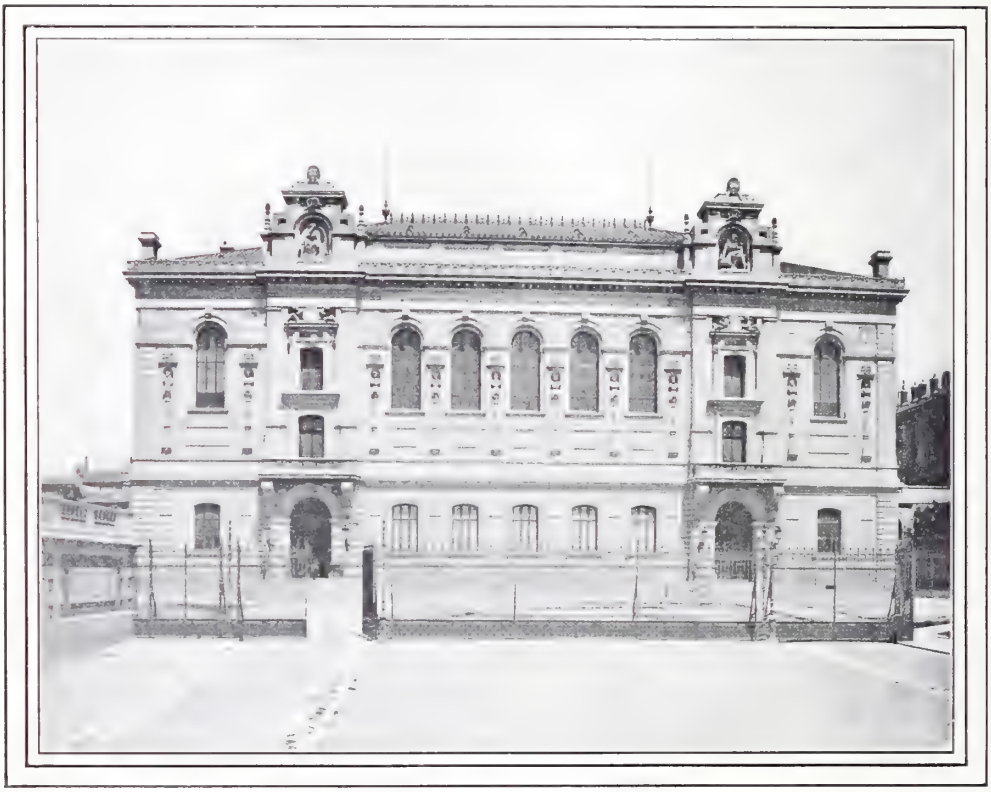
pernicious influence has manifested itself in French architecture. The Parisians have grown weary in well-doing, or, rather, the pursuit of progress and improvement has degenerated into a chase after the *ignis fatuus* of "originality." They have got tired of the monotony of their architecture, and have sought the remedy precisely where the anarchists have sought a refuge from the monotony of the restraints of the social order—in the negation of all restraint. The result has been in most cases the substitution of rank ugliness for

the classical proprieties of the formerly prevalent style, and the perpetration of innumerable outrages against common sense. The new Flemish-German school of decadent industrial design has invaded Paris with its wire-drawn and serpentine lines and its disregard of structural propriety as flagrant as in the worst extravagances of the Louis XV. style, and has met with a cordial reception. Such deplorable extravaganzas as the building on the Rue Réaumur by Mr. Montarnal, with its violation of every recognized principle of composition and scale, have been multiplied. Contrast this with the entrance to the Ecole Centrale, built thirty years ago, where we also have grouped openings over a doorway—how dignified, sober, refined is the older work, and what a fearful price has been paid for the "originality" of the later production, in which the cleverness that pervades every detail simply accentuates the hideousness of the result.

The New York Life Insurance Co. has recently occupied its new premises in Paris, the outcome of a competition. It is a costly building, well planned on the whole, but in its external design destitute of a single feature which can be called beautiful. The architect's effort to ignore the traditional Parisian style has not made the building less Parisian, but has deprived it of all the traditional Parisian elegance, and of *style* in the broader sense. Against these architectural divagations such noble and admirable designs as the Musée Galliéra of Ginain stand in mute but effective protest. There is no *banalité* about works like this, and yet it violates not one of the historic traditions of good architecture. It is to be hoped that extravagances like those we have described mark merely the extreme swing of a pendulum which will soon confine its vibrations within the limits of common sense and artistic propriety, and that this present movement of impatience may result in imparting to French architecture greater freedom of expression without loss of the restraint and dignity which have characterized it in the past, but which this movement now seeks to sacrifice.

I can only briefly touch upon the Exposition architecture of the Republic, because so large and important a theme deserves an article apart. The three expositions of 1878, 1889 and 1900 mark three phases of development in the handling of metal and glass in buildings of a combined utilitarian and festal character. I have already spoken of the skill displayed in the metallic structure of the Halles Centrales and similar buildings. The railway train sheds of the larger stations in Paris and other cities and glazed courtyard roofs like that over the great Museum of Sculpture in the Ecole des Beaux-Arts are in nearly every case not only excellent in their engineering, but distinctly elegant in design. The qual-

ities of iron are clearly recognized and the lightness of construction which it makes possible is successfully attained without either the meagreness of line or the complexity of tie-rods and struts which are apt to characterize American works of the same category. When, however, the problem of iron construction involves the whole building, difficult questions arise of wall treatment, mass and silhouette. The thinness and lack of



Marseilles. LIBRARY AND ART SCHOOL.

mass of iron supports make effective architectural treatment very difficult. They seem to call for some sort of sheathing, for a decorative dress of some other material, to mask the poverty and angularity of the metallic framework. Exhibition buildings offer a specially favorable opportunity for such decorative apparel, because of their festal character, and because the temporary nature of most of them authorizes the use of a more flimsy and theatrical dress than befits a permanent monument. The very rational and logical design of the buildings of 1878 did not sufficiently recognize this consideration, and the result was disappointing in its painful attenuation and poverty of detail. Eleven years later the steel skeletons were clothed in a decorative

dress of many materials—brick and tiles for the solid fillings of walls and domes, beaten sheet metal and staff for the decorative details, while color and gilding and the lustre of ceramic tiles added splendor to the general effect. Not everywhere were the forms beautiful and the decoration strictly architectural in conception; but the result was on the whole a triumphant demonstration of French technical and artistic skill. Yet the most notable feature of the Fair was to my mind the superbly simple interior of the Machinery Hall, almost without walls, but with a noble roof of steel and glass spanning at a leap the whole width of 357 feet, its moderate height making the vastness of the hall all the more impressive. The huge nave of the Liberal Arts Building at Chicago surpassed it in width and height and was perhaps superior as a design of economical engineering, but it did not approach the French example in beauty of aspect and failed to give their true value to the vast dimensions of the hall it covered.

It is too early to pass a final verdict on the buildings of the Exposition of 1900. From views and descriptions thus far at hand it would appear that they are by no means free from the aberrations of the modern Decadent school of French design. What is eccentric and dreamlike abounds in the various buildings, and much that to a sober taste appears wholly reprehensible. Yet there is undeniable power and imagination shown, both in the scheme and decoration of the Exposition buildings, and metal, glass, faience and masonry have been handled with extraordinary technical skill. Color —strong and brilliant color—is everywhere dominant, and the total effect promises to be as far outside of anything hitherto attempted in architecture as the Arabian Nights' tales are outside of realism. Whether this sensational architecture has underlying it enough of sound taste and of the elements of eternal art to warrant our hailing it as a step in advance, time alone can tell.

A. D. F. Hamlin.

AMERICAN ARCHITECTURE AS OPPOSED TO ARCHITECTURE IN AMERICA.

AT no time since the Europeans first began to build in America has there been anything which might properly be called an American style of architecture. There have been American ways of building, as for instance, our high buildings with the skeleton construction, and the cast-iron fronts of thirty or forty years ago, but the decorative features have been used in accordance with passing fashions, supposedly modeled on European usage, with no such modification as would stamp them with what might be called an air of nationality, or else they have been extraordinary attempts by individuals at originality. None of these attempts has met with popular favor.

All the so-called "styles" of the past have been created by a slow system of evolution from what has gone before, accomplished by the combined effort of all the minds engaged, working along the same lines, each one contributing his infinitesimal share to the never-ending process—a process which is precisely similar to that which produces our fashions in dress. No one knows exactly who is responsible for the change, but we can see that change is always in progress: to the uninitiated it may not seem very apparent from year to year, but if we compare the fashions in dress at intervals of ten or fifteen years, the change is striking enough for any one to distinguish. So it is in architecture, though owing to the nature of the materials used, change occurs more slowly. If we study the history of architecture in Europe, we shall find that from the tenth century all the great changes in style were simultaneously common to all the countries. Thus we find in practically all European countries at about the same epoch, the styles which are classified in a general way as Romanesque, Gothic, Renaissance, Rococo, etc., but in each country or province, soon after their introduction, they assume a distinctive local character. We also find that some one country is in advance of the others, and that every great change spreads rapidly from the place where it was first developed to all the other countries, but that the minor changes do not spread rapidly, and are confined generally to the different localities where they originate, and go to make the local or national distinctions of the general style. It is natural that as communication becomes more rapid between different sections, these local differences should disappear, and this is exactly what we find has happened. In France, for instance, during the Gothic epoch, we find distinct local characteristics in the different provinces—thus the Burgundian, Aquitanian, Touranian, those of the

Isle de France, etc.—while to-day the style is national, or we may say, Parisian.

Now it seems not at all unlikely that the causes which have led to the breaking down of the barriers between the different provinces of one country, will in future operate to break down the barriers between the different countries—that local characteristics will become less and less pronounced, and that even the minor changes in the fashion of building will tend to become more world-wide. This is exactly what has occurred in the fashions for dress. Local distinctions are rapidly passing away, and a dress that is fashionable to-day in Paris is also fashionable in New York, Berlin, Rome, St. Petersburg, London, and in every other civilized capital. If France leads in this respect, and the others follow, it must be because there is in the French mind a quality which fits it to lead in such matters, for the bondage of the other nations is entirely voluntary.

Owing to the peculiar situation of America and to the natural independence and lack of reverence of the American mind, the course of architecture here has presented an anomaly in the development of style, and rules which apply elsewhere do not seem to apply here. Nevertheless it is very certain that the process of development which works everywhere else will in time be found working here; indeed, it becomes more evident daily that this process is already well under way. The foundation for any such development must necessarily begin with the schools. In every European country we find that before the young men begin to build, they undergo a long process of training, either in schools or as apprentices, to fit them for the work. In the past we have thought such preparation unnecessary. Almost every young American as soon as he is able to draw a straight line, has felt himself competent to undertake any work of architecture, and not only that, but he has found that most people have been ready to agree with him in this way of thinking. People having large sums to invest, if not willing to intrust them to him at the start, have been willing to do so after a few years, when he is supposed to have had the necessary experience. These methods still hold true in many places to-day. Physicians, engineers, lawyers, and other professional men must have been properly trained before they are employed: not so with architects. Most employers, indeed, feel that they are very good architects themselves, and few have any distinct notion of what constitutes an architectural training.

This is an entirely unnatural state of affairs, and no one who understands the American mind can believe that it will last. Indeed, there is at the present time every indication that it will not last. Schools of architectural multiply on every side—young men

flock abroad to seek architectural training, and the results of this movement are already beginning to be apparent in our architecture. Fortunately this force is a unifying one. I say fortunately, though I doubt if it could be otherwise. The great majority of our students are thinking and working in the same style, though this can by no means be said of our practicing architects. They are for the most part still borrowing from any epoch of antiquity, or designing in a style of their own invention as the fancy seizes them. They deprecate what they call the "Frenchifying" of American architecture, as if there were any such thing as American architecture in the hodge-podge which we see about us.

In the meantime the French influence is slowly but surely predominating. Our young men go to Paris and become convinced of the wisdom of the French methods. From the great masters of the French school, under whose influence they are brought, they imbibe such logical, reasonable and convincing instruction, that I do not believe it possible for a young man anxious to learn, to come away unconvinced. The converts which these men make after they return, among the young men who themselves are not able to go abroad, are as ten to one.

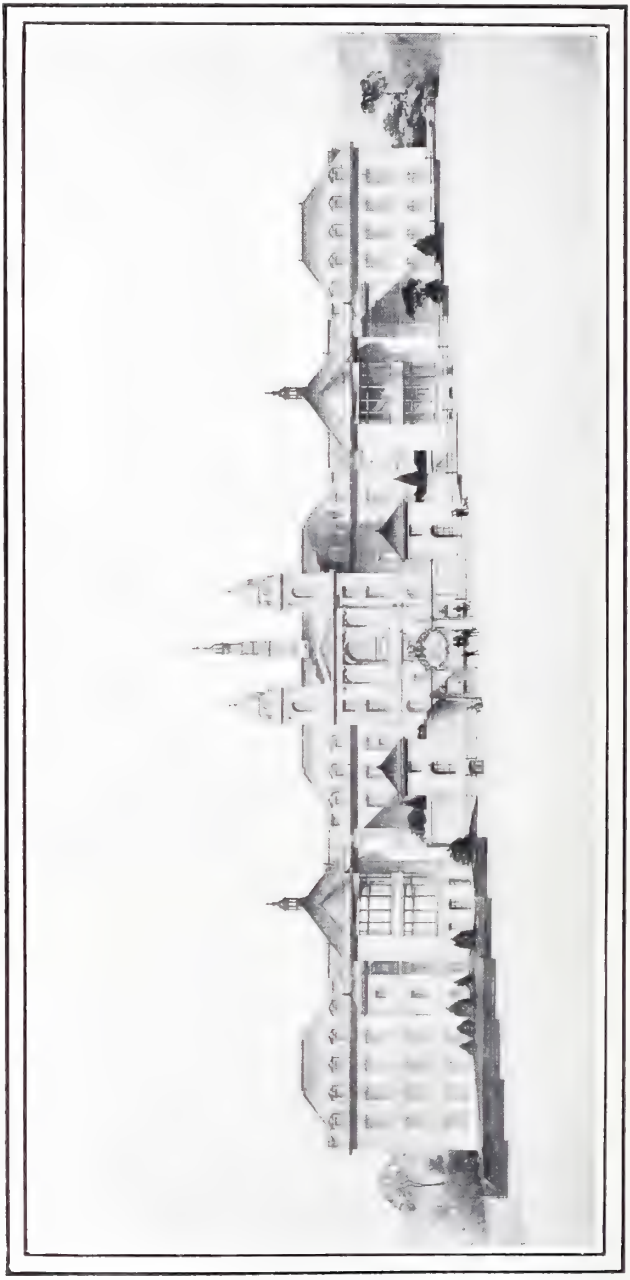
A revolution is in full progress among us, and it is beginning just where it ought to begin; that is, with the students. Let no one mistake the introduction of what appears to be modern French architecture as only a passing fancy to go the way of the "Richardsonian Romanesque," "Queen Anne" and "Italian Renaissance." It is an entirely different affair. It means much more than appears on the surface. The French resemblance is only an incident: it may, indeed, soon pall and pass away, but the movement means that the principles which the French use are being introduced here, and these will last because they are founded on good taste, guided by common sense. Henceforth American architects are to be properly instructed before they enter upon their duties. American architecture is not to be "Frenchified," unless France can dominate the fashions of the world in building by her taste and skill, as she has dominated them in dress. The movement means that our architects of the future will apply to the art in this country, the same logical reasoning, and that they will have the same careful preparation for the work that helps the Frenchman to lead the world in the fine arts. It also means that in the future the whole body of American architects are to work together along the same lines—to think in the same style. Thus we are about to enter upon a course which will make possible the evolution of a national style of our own, or perhaps enable us to set the fashion for the world.

Ernest Flagg.



SOLDIERS' MONUMENT.

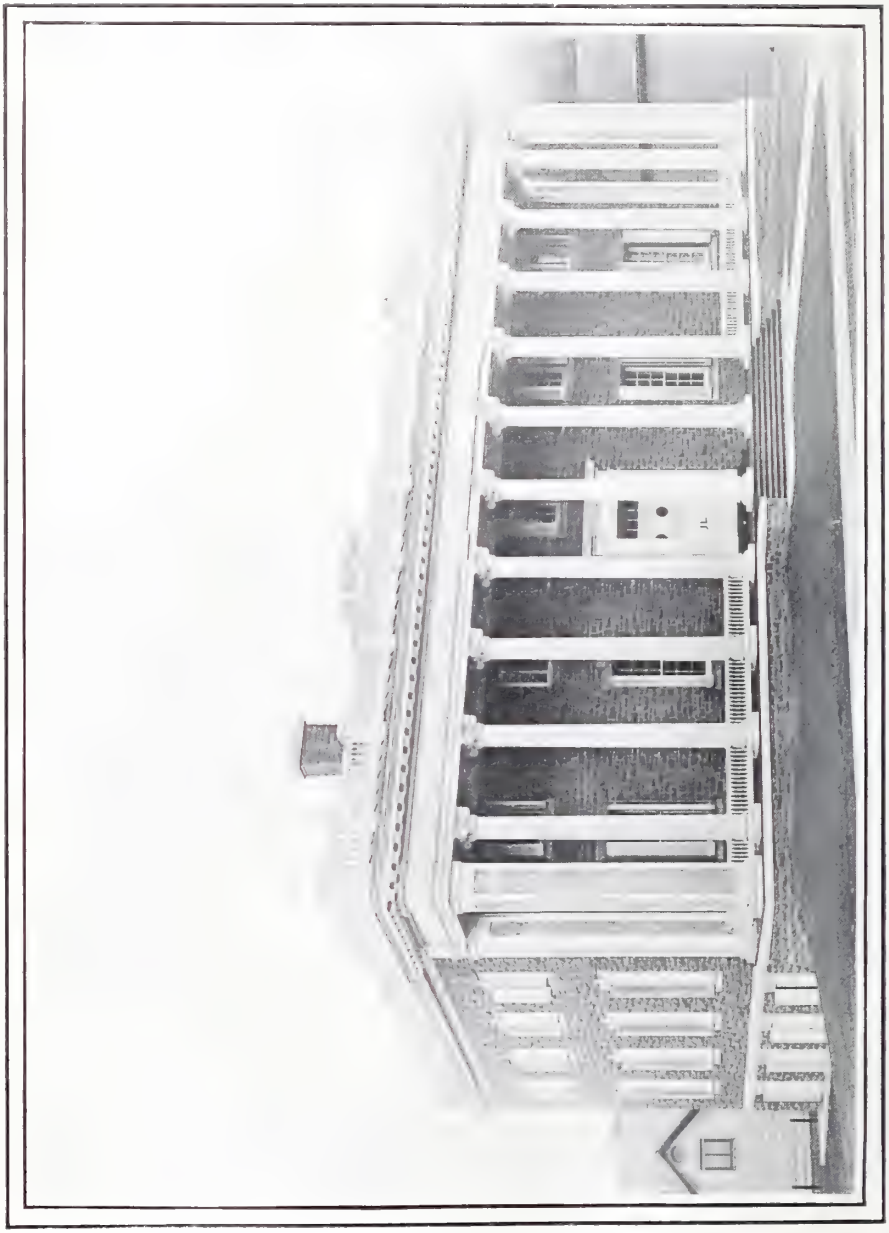
New Britain, Conn. Ernest Flagg, Architect.



Pittsburg, Pa. ST. MARGARET'S MEMORIAL HOSPITAL. Ernest Flagg, Architect.



INTERIOR OF CHAPEL, ST. MARGARET'S MEMORIAL HOSPITAL.
Pittsburg, Pa. Ernest Flagg, Architect



Y. M. C. A. BUILDING. Ernest Flagg, Architect.

Cooperstown, N. Y.



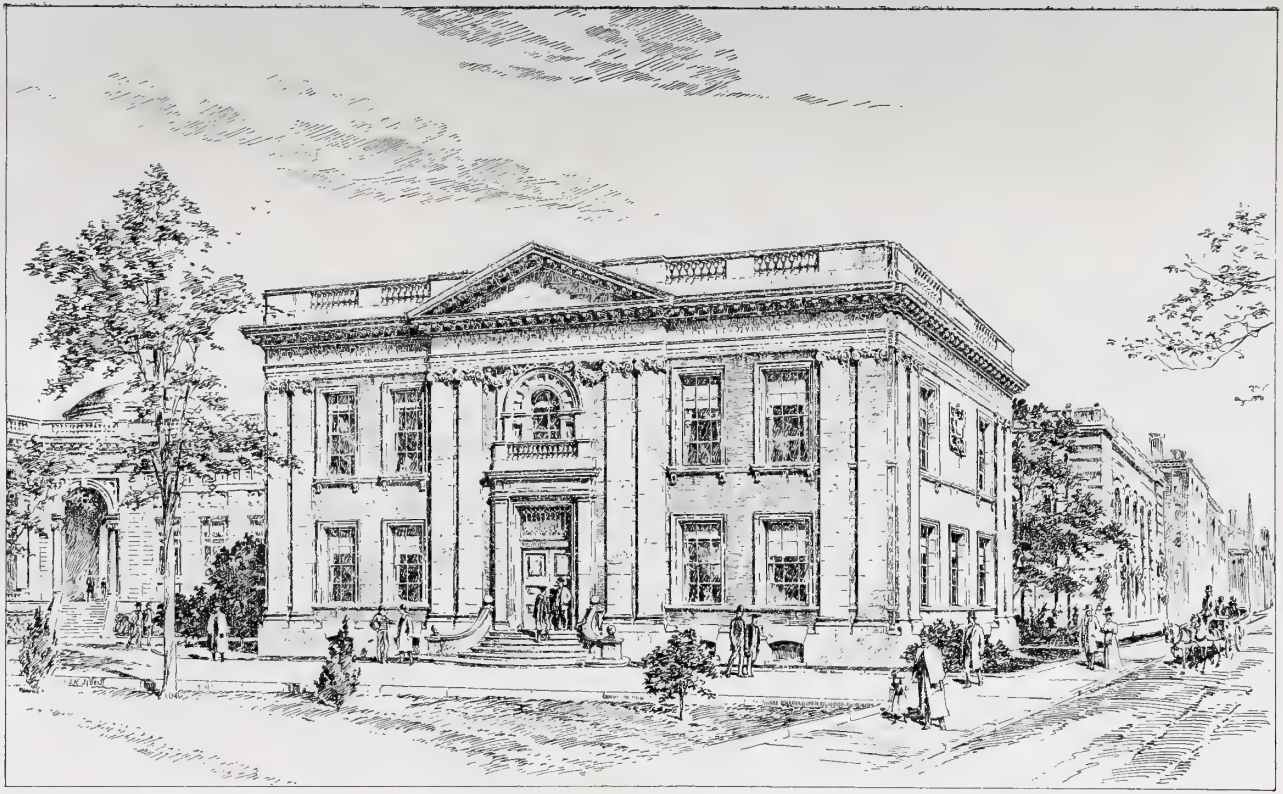
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Madison, N. J. W. P. Adden, Architect.



YOUNG MEN'S HEBREW ASSOCIATION BUILDING.

92d St. and Lexington Ave., New York City. A. W. Brunner, Architect.



ADMINISTRATION BUILDING, YALE UNIVERSITY.

New Haven, Conn.

Howells & Stokes, Architects.



RESIDENCE OF F. W. VANDERBILT, ESQ.

Hyde Park, N. Y.

McKim, Mead & White, Architects.



RESIDENCE OF F. W. VANDERBILT.

Hyde Park, N. Y.

McKim, Mead & White, Architects.



RESIDENCE OF NORMAN REAM, ESQ.

Thompson, Conn.

Shepley, Rutan & Coolidge, Architects.



EXTERIOR OF TIFFANY HOUSE.

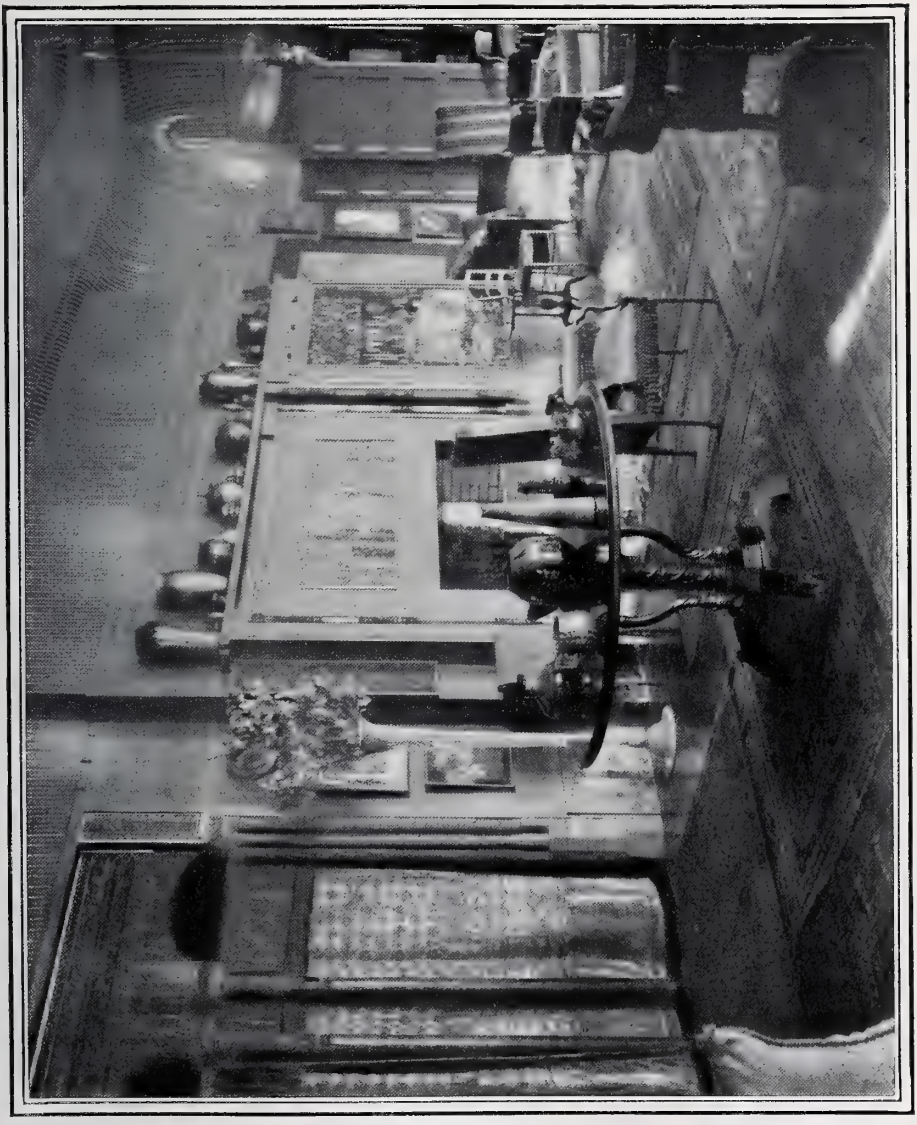
Madison Avenue and 72d Street.

THE TIFFANY HOUSE

The remarkable interiors represented in this series of illustrations were all designed by Mr. Louis C. Tiffany, and are good examples of the genius of this original artist



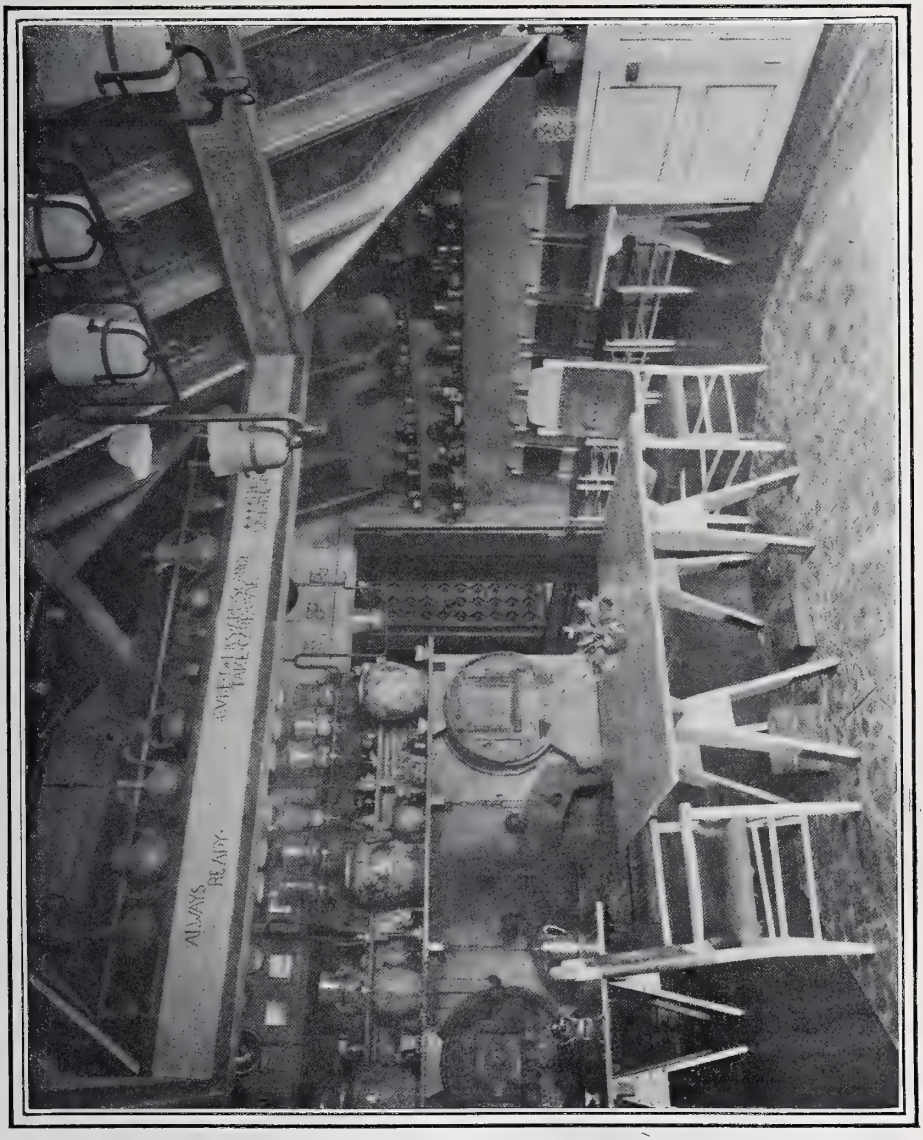
FIREPLACE IN LIBRARY.



BALL ROOM.



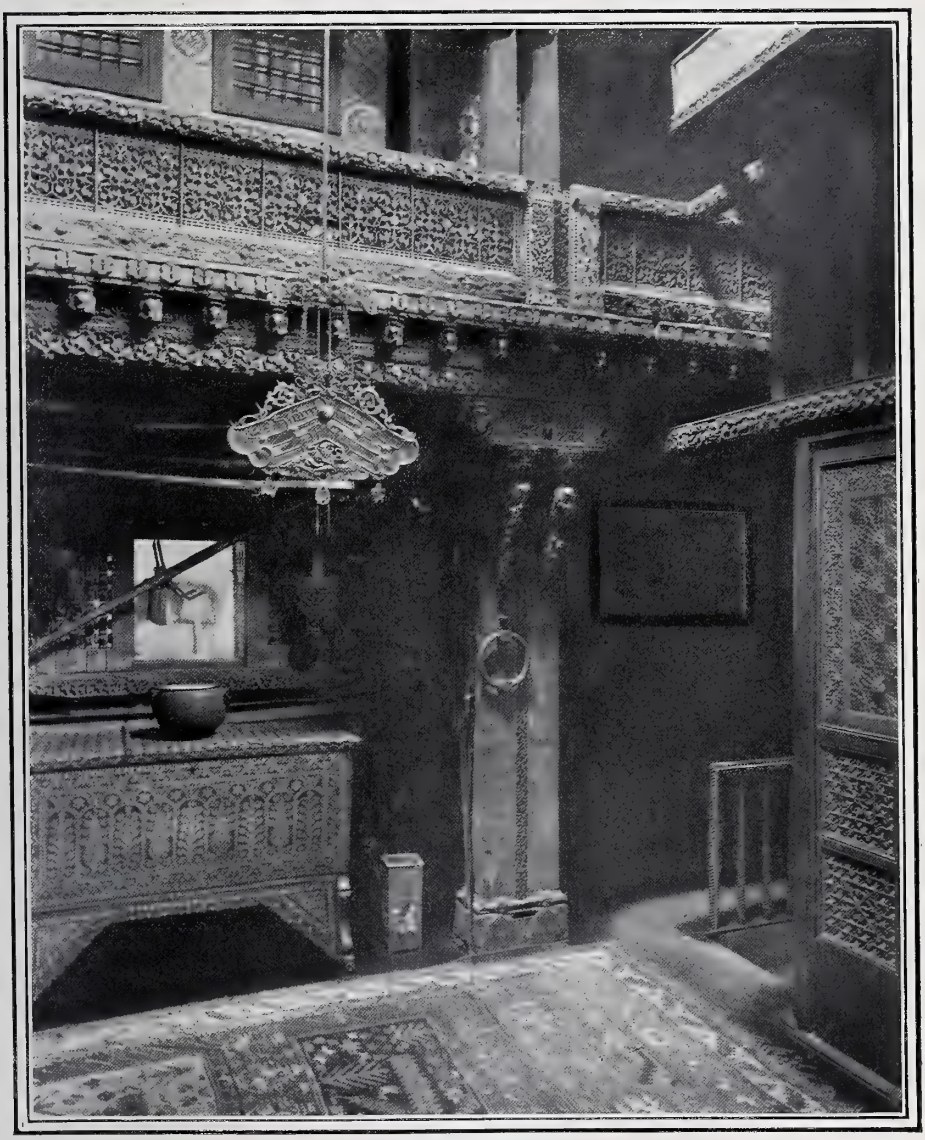
CORNER IN BREAKFAST ROOM.



BREAKFAST ROOM.



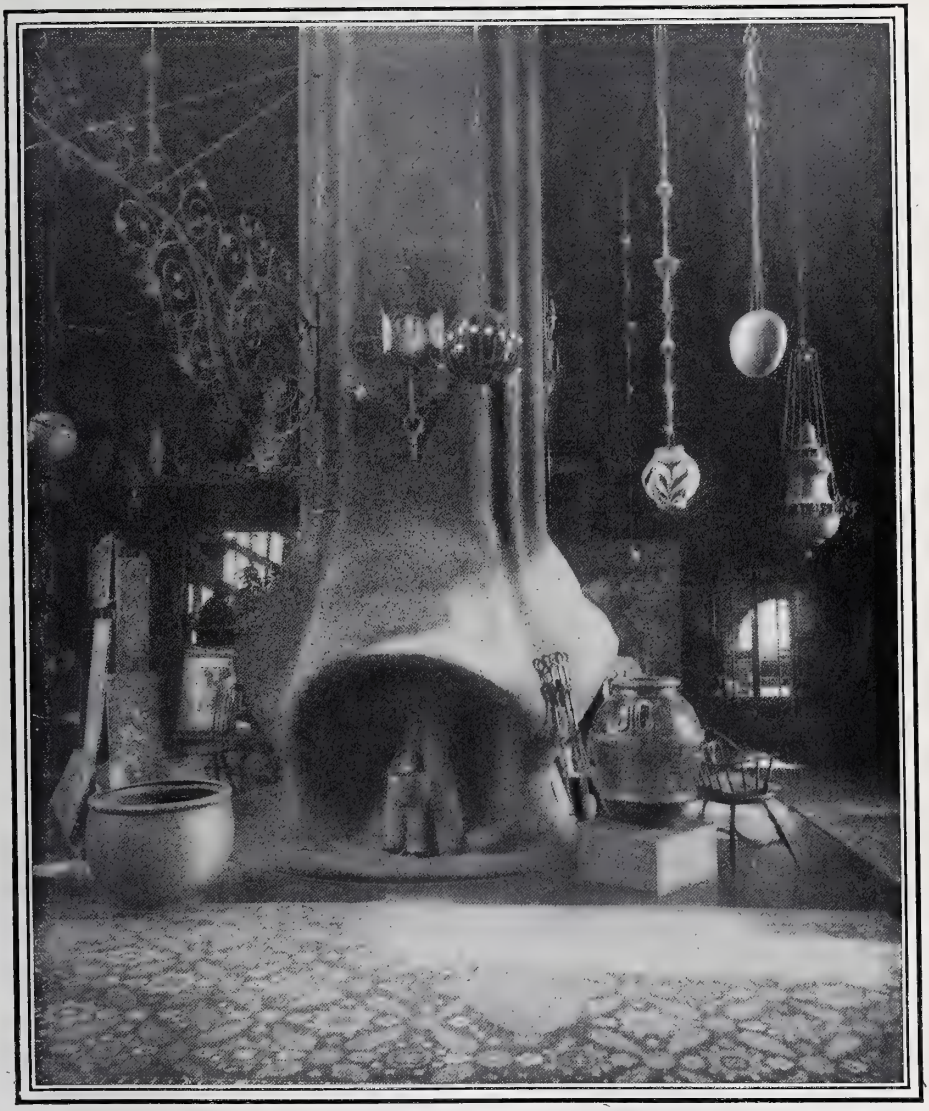
ANOTHER CORNER IN BREAKFAST ROOM.



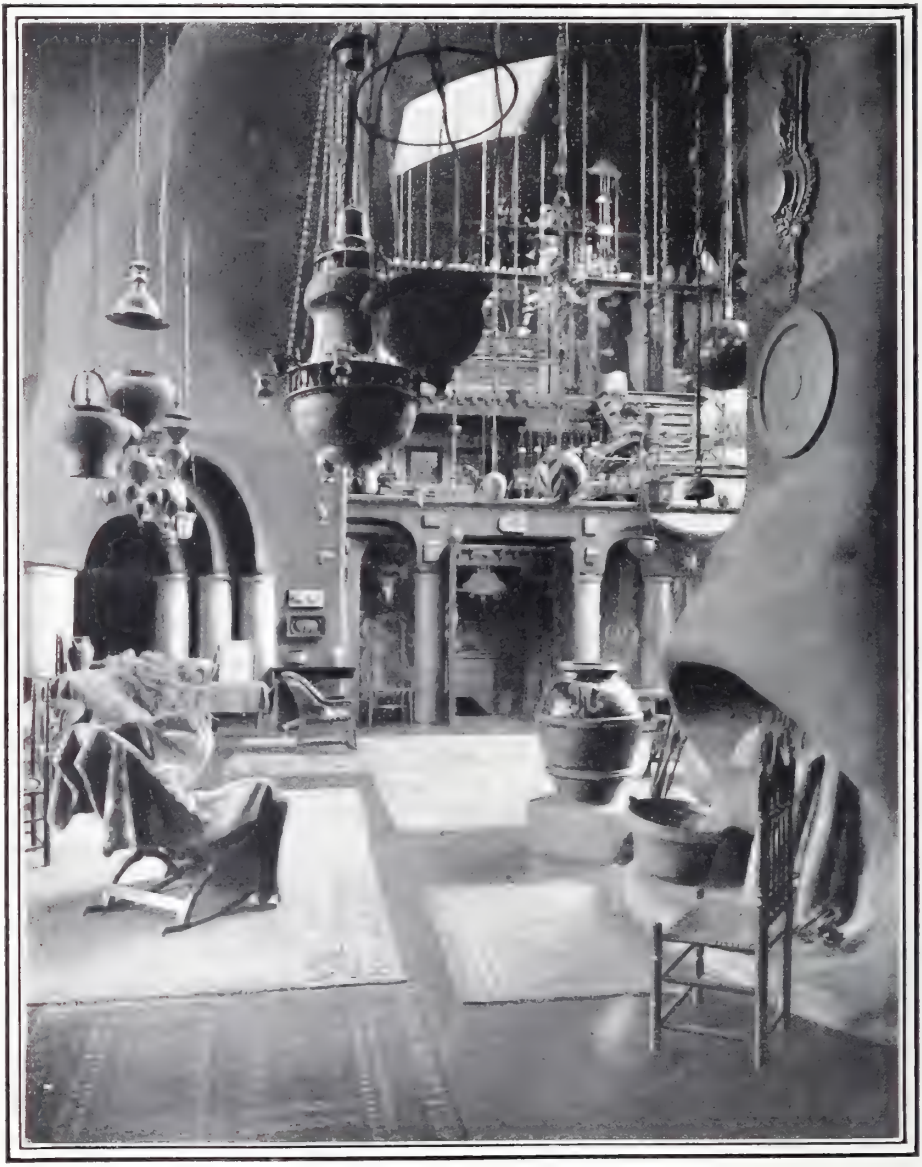
VESTIBULE TO STUDIO.
(The woodwork was a portion of an East Indian palace.)



ENTRANCE TO STUDIO.
(Showing carved teak doors.)



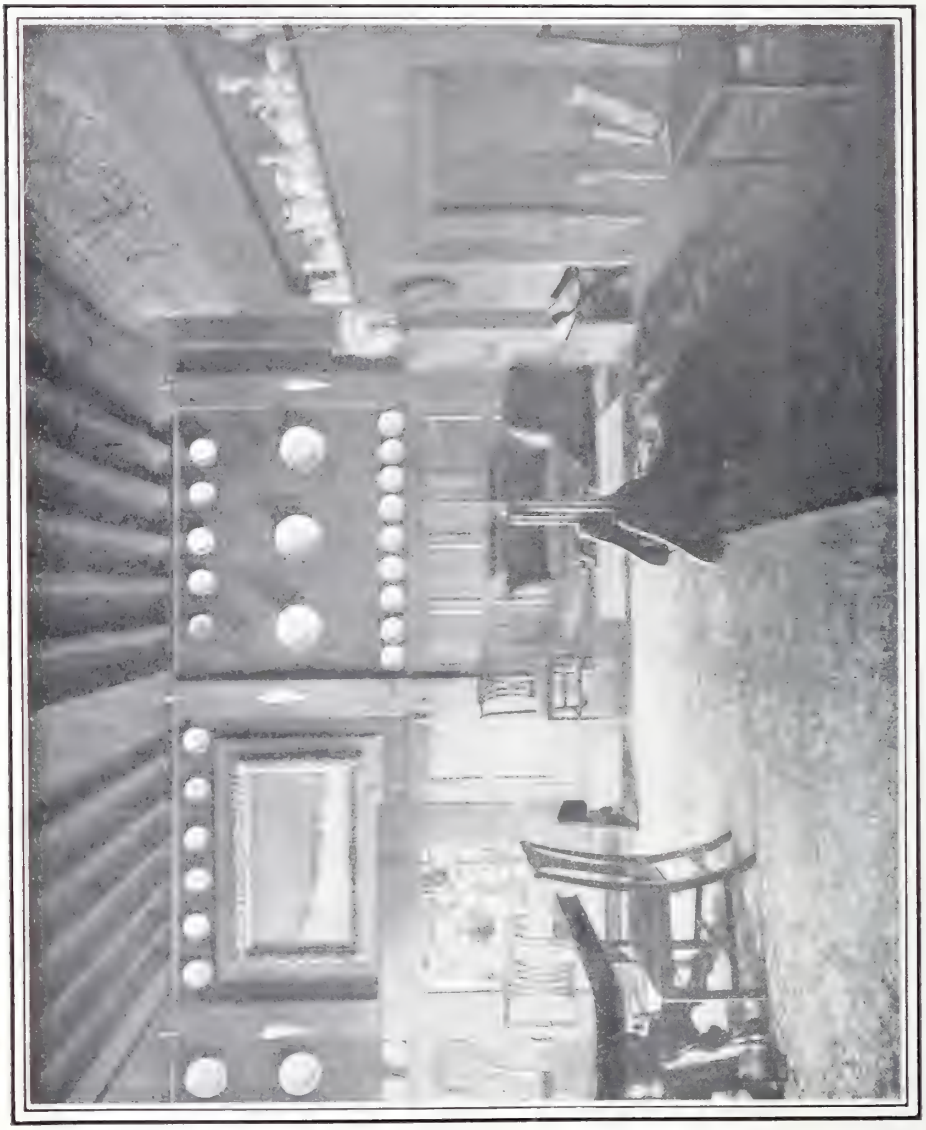
STUDIO, SHOWING FOUR-SIDED FIREPLACE.



ANOTHER VIEW OF STUDIO.



PASSAGEWAY FROM STUDIO.



THE DINING ROOM.



Italian Cabinets. (In the collection of E. Wauters.)

M. EMILE WAUTERS AS A PAINTER OF ARCHITECTURE.

M. EMILE WAUTERS, the Belgian painter, whose interesting collection of art treasures was described in one of our past numbers, has not confined himself exclusively to portraits and historical pictures, the two most important genres of the art of painting. He has also produced some Oriental work, very faithful and coherent in character, and a number of architectural views, the features of which denote special aptitude on the part of this eminent artist.

M. Wauters has enriched art with numerous souvenirs of churches and other edifices of Venice, Rome and Naples; mosques, streets in Tangiers and Cairo, etc., etc. His chief canvas in this genre is "The Transept of St. Mark's Church at Venice," one of the most picturesque parts of that imposing edifice, with its high, bold arches, so well traced and so beautifully adorned with rich mosaics all glowing with bright golden reflexes. The pillars and balconies in polished marble of every color shine under the action of the glancing light thrown by the large rose-window at the bottom of the transept, and which dances under the arches, striking softly here and there a lamp, a votive offering, a statue, or a tabernacle. This remarkable work is in the possession of the King of the Belgians. (Fig. 1.)

The same picturesque, unexpected lines, and the same bright-colored effects, are met with again in two other motives, more restricted but quite as charming, of the same basilica. "St. Isidore's Chapel" (Fig. 2*), which, owing to the lack of light, photographers have not been able to reproduce, is a meditative note composed entirely of

*This picture is probably the only representation extant of this portion of St. Mark's.



FIG. 1. THE TRANSEPT OF S. MARK'S, VENICE



FIG. 2. S. ISIDORE'S CHAPEL, S. MARK'S, VENICE.



Fig. 3. Portico, S. Mark's, Venice.

penumbra and light and shade. The saint, in alabaster, is sleeping on his marble tomb, around which are carved some finely-sculptured bas-reliefs representing episodes in the holy man's life. A vault-arch, leaning against the bottom wall and resting on two low pillars, forms a frame to the sarcophagus. The floor is paved with slabs of red porphyry. In the center of the chapel hangs a brass lamp, being the only bright thing in this sombre arrangement—this assemblage of marbles of every hue. This harmony of heavy lines and tones has something intensely mystic about it.

"St. Isidore's Chapel" forms part of the Jaulet Collection at Brussels.

The portico seen in our third illustration is also from St. Mark's. Here again we find marble as the prevailing feature. There is marble everywhere—in pillars, walls and pavements—and it is of divers colors, black and yellow, grey and red. The porphyry steps and the bases of the columns shine brightly, so smooth are they from having been trodden and brushed against by the faithful during century upon century. Superb golden mosaics relating the history of Abraham run in a frieze round the arches. Of rational, scientific architecture there is none. What, we



Fig. 4. Door of Sacristy, Frari Church, Venice.

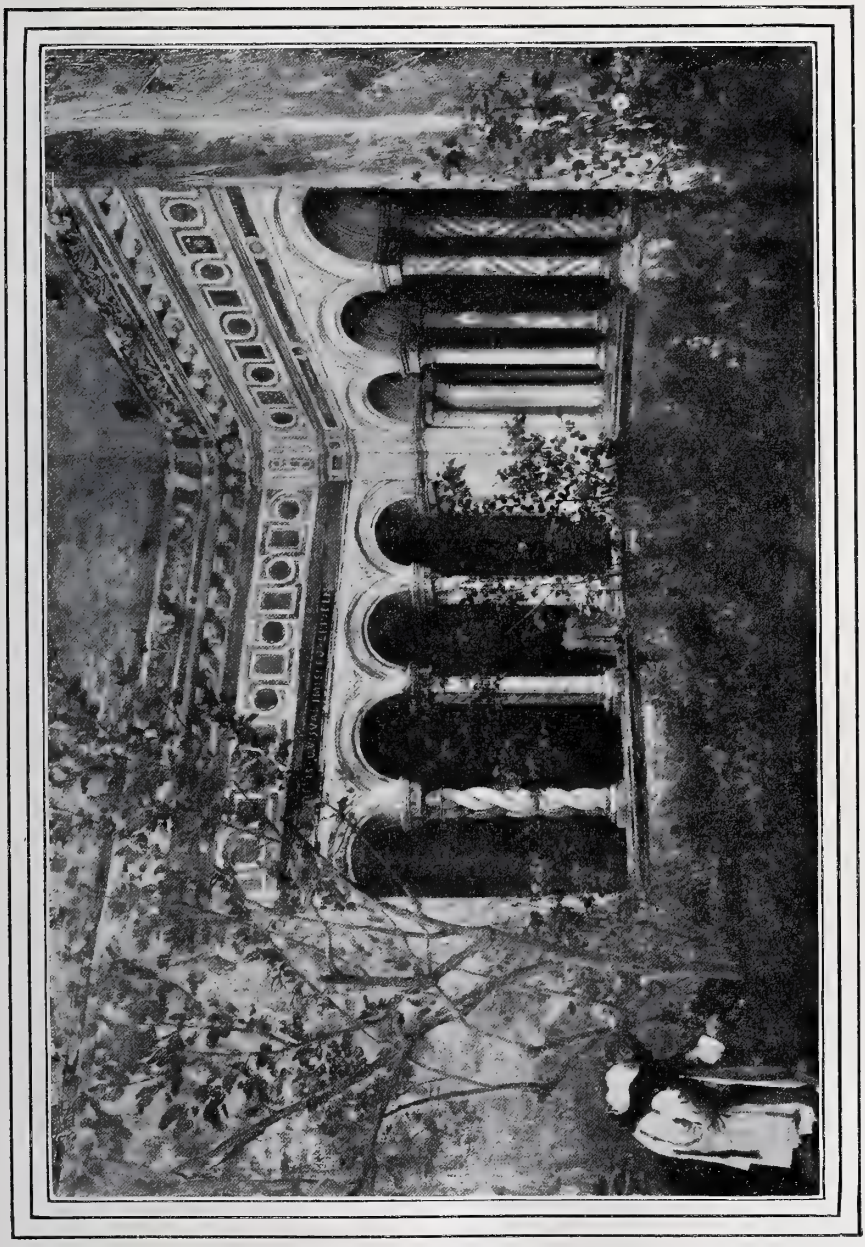


FIG. 5. IN THE CHURCH OF S. JOHN, LATERAN, ROME.

may ask, can be the object of those massive pillars? They are planted right at the entrance of the portico, just like sentinels, without any apparent motive whatever. Still, the effect is decidedly good. On other columns, of smaller size, the arches are out of the perpendicular. There are no delicate mouldings, no science nor refinement in the lines, and yet how captivating is the general effect! What a rich frame, too, is formed by that open doorway, leaving us to imagine, beyond in the sombre nave, mysterious lights and religious effects.



Fig. 6. The Great Mosque of Tangiers.

Also from Venice is the small Romanesque door of the Sacristy of the Frari Church, which is reproduced in Fig No. 4. In this we note simplicity, excellent proportions and sculptured ornamentation of a realistic character, adapted with much originality.

The following are the terms in which M. Wauters expressed himself in one of his letters from Italy relating the first impression felt by him on entering the Church of St. John, Lateran. (Fig. No. 5, Pon Collection, at Louvain):—

"We are at the gates of Rome, in the Church of St. John, Lateran, and at the bottom of the cloister of that venerable Roman basilica. Pillars, small arches, friezes—everything is in marble of the most immaculate whiteness: never has a ray of sunlight fallen on its purity, which has remained for centuries enveloped in melancholy silence. Laurel trees and blooming rose bushes grow in the center of parterres of box and fill the mystic spot with strange,



Fig. 7. Pompeiian Atrium.



Fig. 8. The "Mirab," Mosque Toulcun, Cairo.

troubling odors. Monks in long white garments glide in the shadow of the low, Romanesque arches like spectres in their shrouds, while through the deathly silence the screech-owl, perched on the high counterforts, sends forth its mournful cry, sounding like a plaintive appeal to the souls of the departed."

Between two massive counterforts in huge blocks of stone M. Wauters has chosen, beyond the reach of any bright light, these fine, delicate columns, inlaid with rich mosaics; these friezes with lions' muzzles, foliage and palm-leaves, which are so becomingly framed by the slender silhouette of the lemon tree and the dark green of the box and rose bushes.

What a contrast there is between that sad-looking canvas, all grey with melancholy and crowned with a thousand architectural details, and the sunlit picture of the Great Mosque of Tangiers, shown in Fig. No. 6, with its massive minaret, covered with gleaming *azulejos*, and its powerfully proportioned portico, flanked by great smooth walls of dazzling whiteness. The green of the Prophet predominates in every part of the edifice; the joists, the corbels of the portico, the door, the glazed tiles covering the roof of the mosque, the *azulejos* lining the walls of the minaret—all are in various shades of green, giving the whole edifice a novel and very picturesque appearance.



Fig. 9. Recreation Pavilion of the Benedictines of Echternach.

Picturesque, too, are the

"Pompeiian Atrium" (No. 7), with its fluted columns and their orange-colored stucco bases, and the "*Mirab* of the Mosque Touloun at Cairo" (No. 8), adorned with tablets of rare marbles.

Fig. No. 9. The "Recreation Pavilion of the Benedictines of Echternach," a red-chalk drawing, represents a graceful little structure erected in 1765 by the Benedictine monks who, for a long period, occupied a most flourishing abbey in the Duchy of Luxemburg. In 1789 the French seized the whole of the monastic and ecclesiastical property and declared it to be the property of the State, so that this charming pavilion now belongs to the township and is used as a



Dutch Stove. (Collection of E. Wauters.)

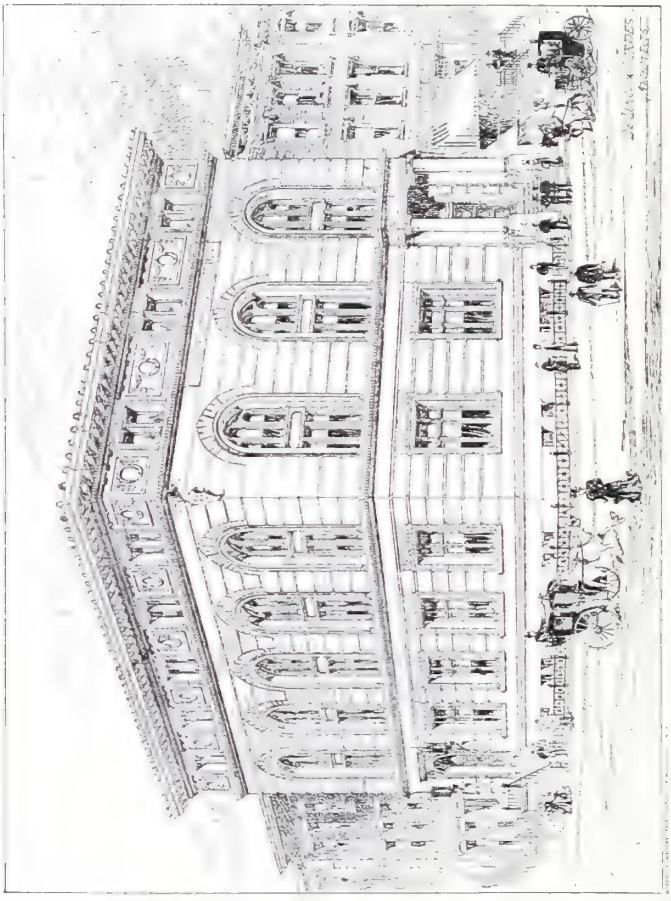
place of shelter. Built as it is on a smiling, verdant spot beside the River Sière, this little edifice in the Louis XV. style would produce an exquisite effect if the municipality, realizing what a treasure it possesses, would but repair the building and keep it in good order. It consists of a vaulted hall, open on three sides and standing on a level with the park in which it is situated, and a large upper room, lighted on every side by high windows. Three pilasters sustain the arches of the hall. An exterior staircase of elegant form leads to the first floor, while a handsome mansard roof covers the tiny edifice. The cut-off or flattened corners are ornamented at the height of the

upper floor with decorative statues. The plan is novel, the proportions are elegant, and the few ornamental details exceedingly appropriate. The rock work on the keystones of the hall are very original motives.

The architect's name has been preserved in the annals of the little town of Echternach. He was called Veit, and it is generally supposed that he was a Benedictine.

In 1884 this Recreation Pavilion of the Benedictine monks was used for a period of six months as a studio by M. Wauters, who went to those wild Luxemburg valleys in search of pure air, rest and tranquillity.

G. Sérae.



HEBREW CHARITIES BUILDING.
De Lemos & Cordes, Architects.

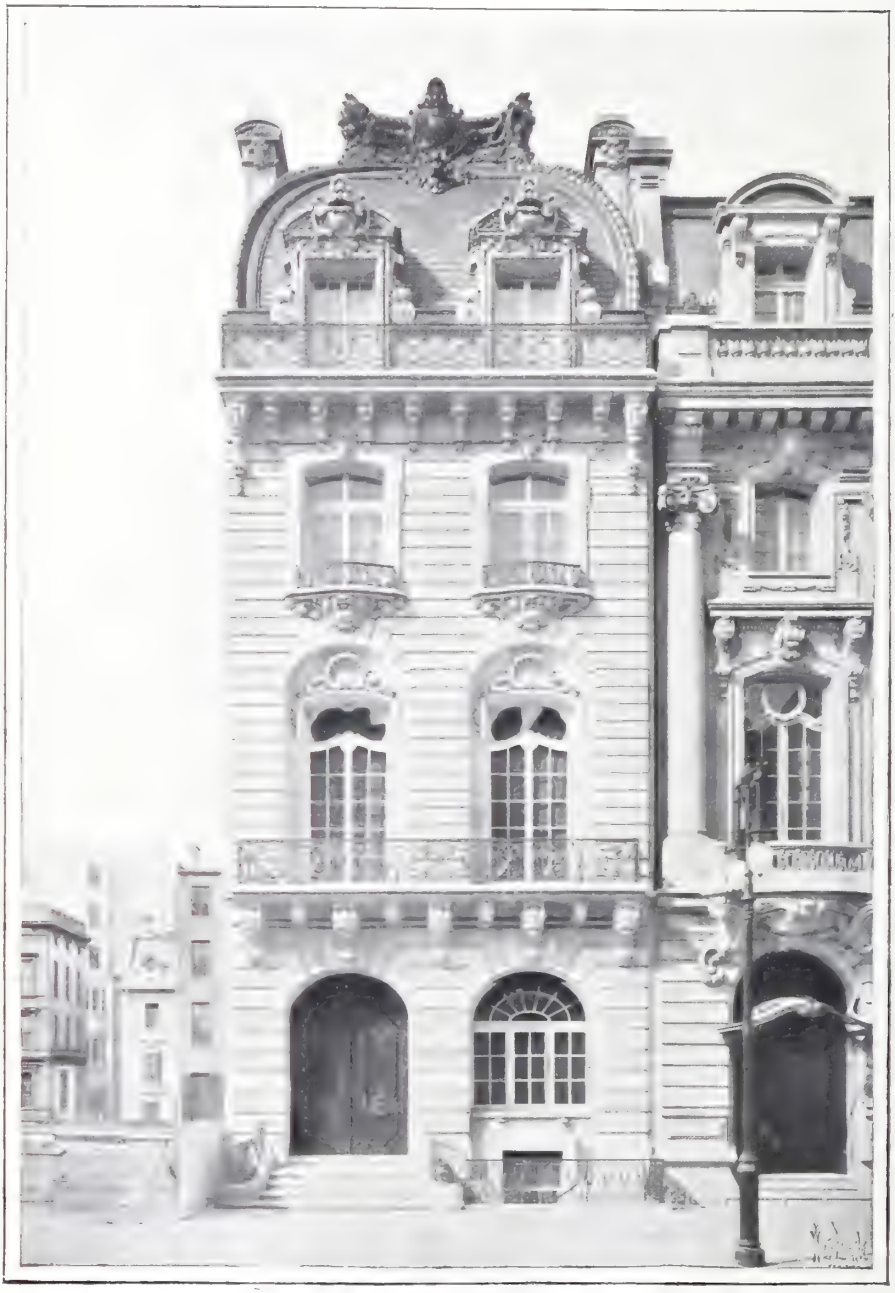
The Residence of

O. G. Jennings, Esq.

7 East 72d Street

New York City

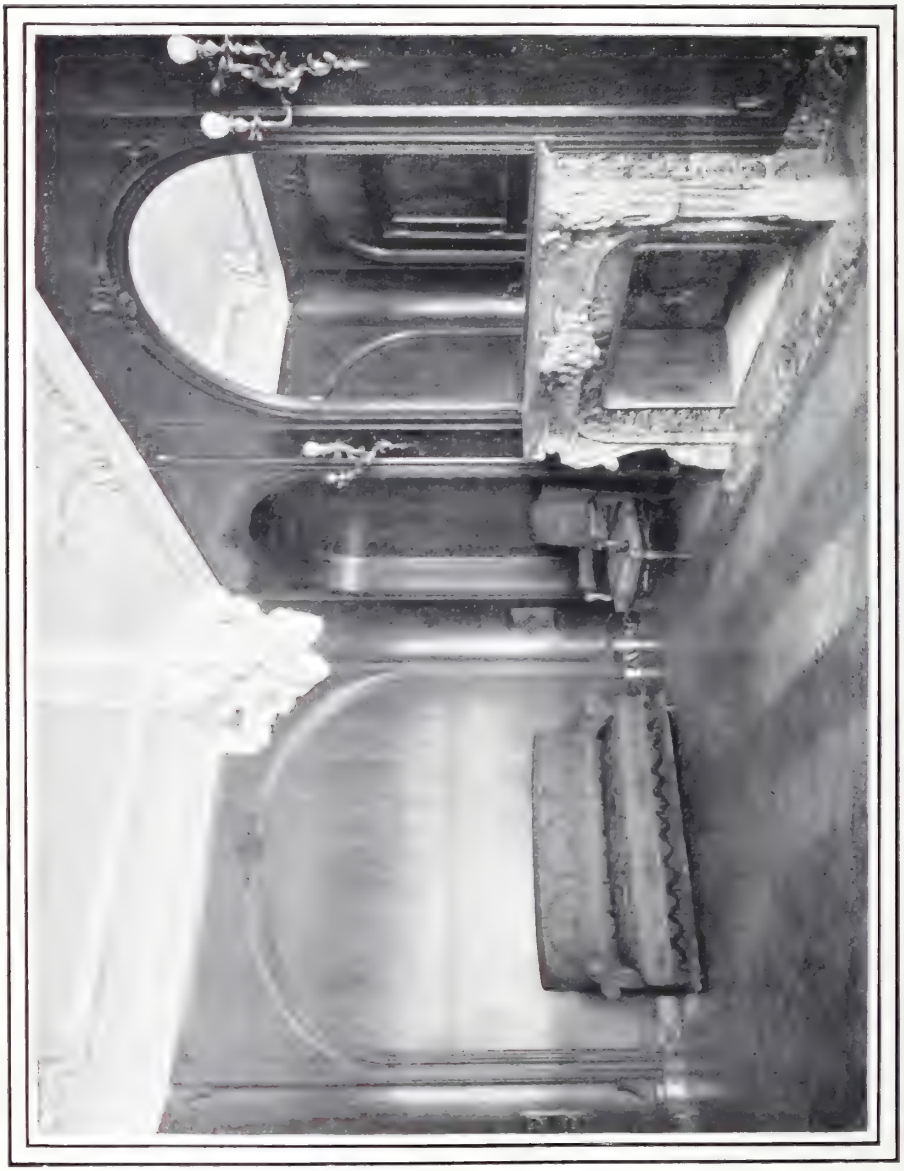
Architects { Ernest Flagg and
Walter B. Chambers



RESIDENCE OF O. G. JENNINGS, ESQ.
No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



ENTRANCE VESTIBULE DOORS.
No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.

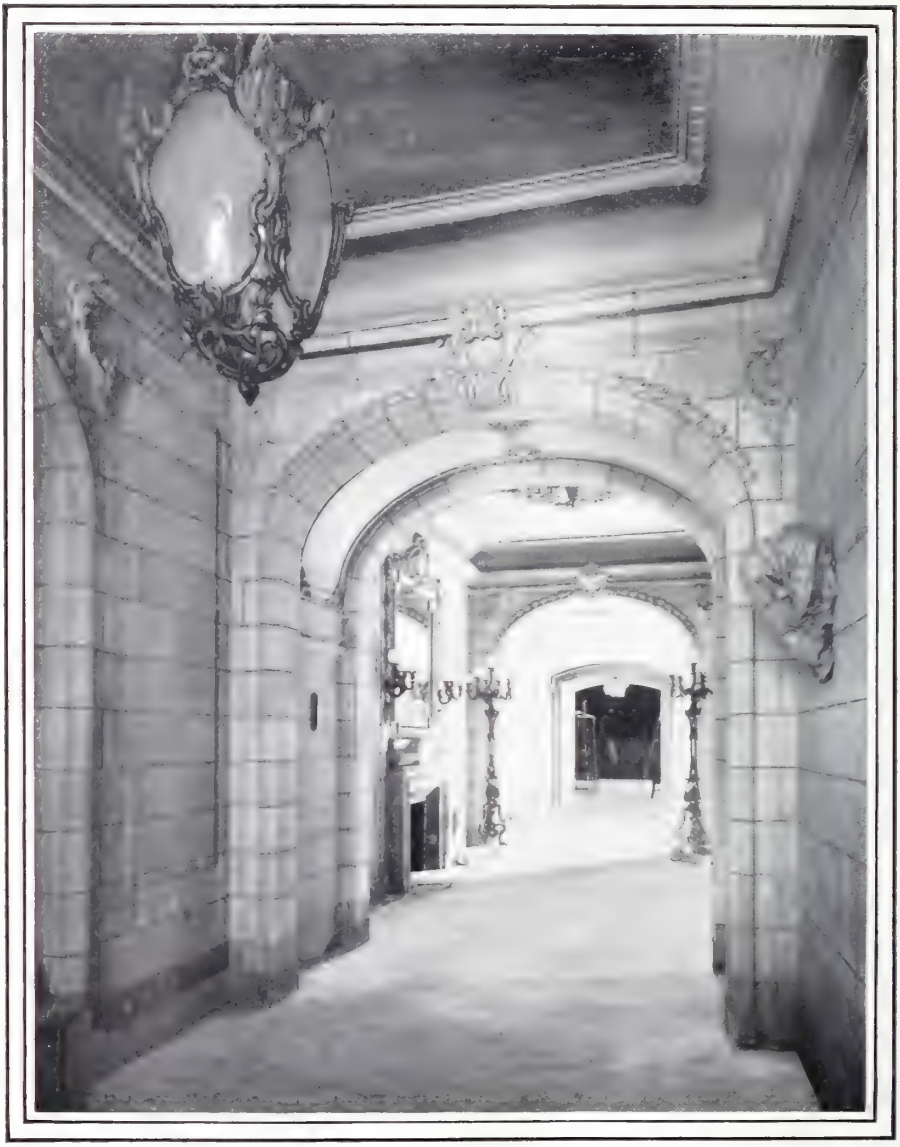


RECEPTION ROOM.
Ernest Flagg and Walter B. Chambers, Architects.
No. 7 East 72d St., New York City.



STONE STAIRCASE.

No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



ENTRANCE HALL.

No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



ENTRANCE HALL.

No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



STAIR HALL AND GALLERY, LOOKING NORTH.
No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



STAIR HALL AND GALLERY, LOOKING SOUTH.
No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



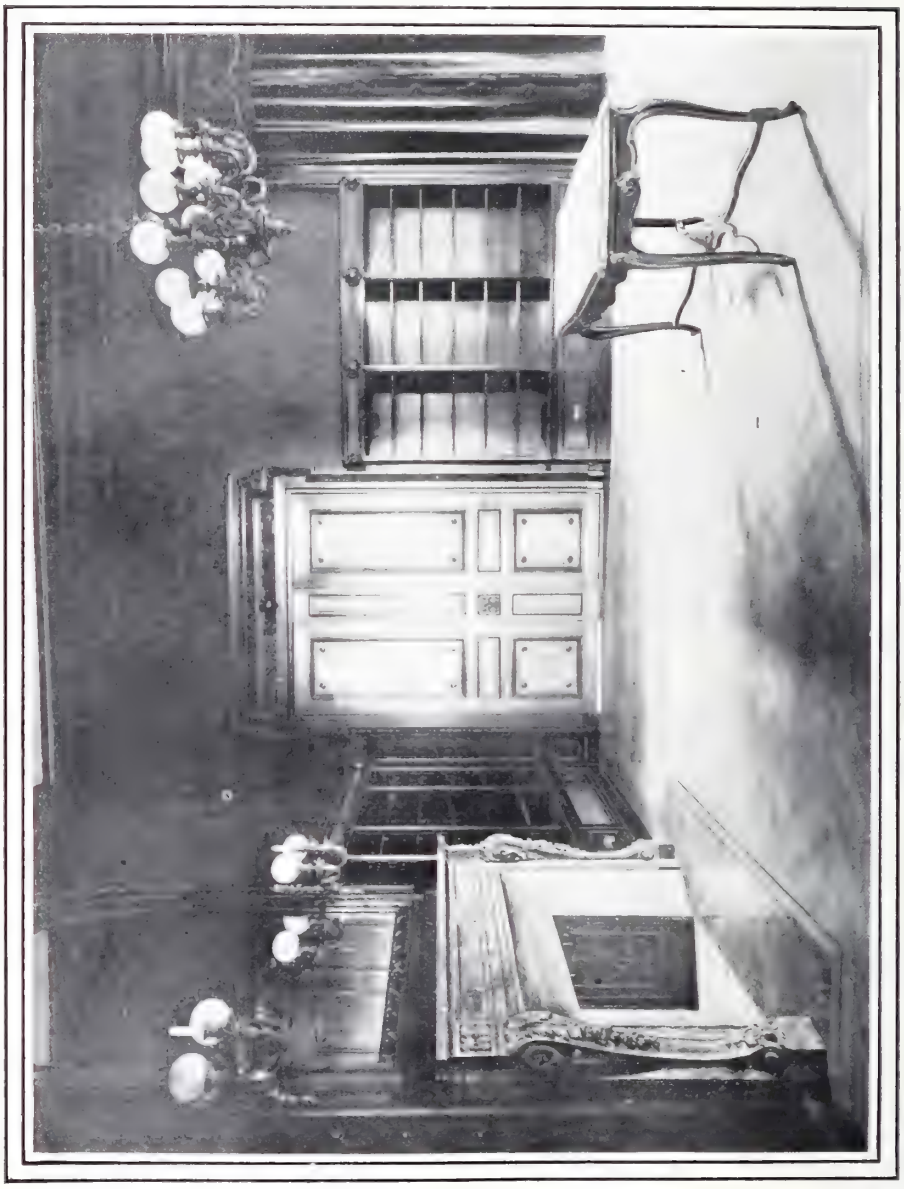
DINING ROOM.

No. 7 East 72d St., New York City. Ernest Flagg and Walter B. Chambers, Architects.



LIBRARY.

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LIBRARY.

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THE WINDOWS OF GOUDA.

A Perversion of an Art.

IT is a mistake to suppose that the architects and artists of the Renaissance confined their efforts exclusively to the resuscitation of Greek and Roman art and art methods, for in truth, they also attempted to mould mediaeval art into classic forms, to arrest it in its true development, and to force it into lines foreign to its genius.

The result of their misplaced endeavor is most forcibly exemplified in their treatment of the art of making a colored glass window—a pure child of Gothic motives, the architectural expression in color of mediaeval culture—until the birth of Cinque Cento art in complete harmony with the styles of architect with which it was associated. They so warped and perverted the art from its legitimate reason of being, its essential and traditional characteristics, that they at last brought it to naught, and it rested in its grave of nothingness, until it was recreated by the Gothic revivalists.

Nevertheless, during the Renaissance there were a number of colored glass windows made which will always command the student's attention, because of the wonderful skill displayed by the artist in producing transparent pictures, of more or less beauty, with a material which was inherently antagonistic to their method of work, and alien to their aesthetic inclinations.

If the office of colored glass as an architectural accessory is purely decorative, polychromatically decorative, as it was regarded in the middle ages in its best period; if, as is held by modern critics, it is most effective as a decorative color note only when it is treated as a transparent mosaic, and if its greatest decorative value is always marred by varying surfaces in the composition or design, as a comparative study demonstrates, then all the colored windows built on Renaissance lines are lamentable failures—perversions of the glazier's art.

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If they have any artistic value? And it cannot be denied that they have. They must, in order to be appreciated, be dissociated from their architectural surroundings, and looked upon simply as transparent pictures; then it will be discovered, although weak in color, that they are very often masterful in composition, life-like in portraiture, and wonderful in linear perspective.

These values are vividly present in the windows of the parish church of Saint John the Baptist at Gouda, in Holland, twelve miles from Rotterdam, works of the later Renaissance, designed and painted between the years 1555 and 1602, by the brothers Theodoric and Walter Crabeth, and their pupils. The original church of Saint John was burnt down in 1375, rebuilt in 1458, struck by lightning and burnt again to the ground on the night of the 12th of January, 1552. It was almost immediately rebuilt, but the new structure far surpassed in size not only the former edifice, but also all other churches in Holland and the Netherlands. When the windows were needed for the new church, many eminent persons were eager to take a hand in supplying them: Philip the Second of Spain, the Duchess of Parma, the Prince of Orange, and many Lords, both temporal and spiritual. These donations not only mark the state of the glass painters' art, during the last half of the 16th century, but also the political and religious history of the country.

The town of Gouda was fortunate in having among its citizens two such skillful designers and glass painters as the Crabeth brothers, to whom could be entrusted the execution of the windows with every hope of getting in return works of art. These artists were men of humble origin, the sons of a market sweeper, and received their first instruction in glass painting from the hands of a monk living at Gouda. Afterwards they entered the ateliers of their fellow townsmen, Caddesteign and Ponsen, men of "high



BAPTISM OF CHRIST.
Designed and Painted by Theodoric Crabeth, 1555.



CONSECRATION OF SOLOMON'S TEMPLE (UPPER PART).
Designed and Painted by Theodoric Crabeth, 1557.



CONSECRATION OF SOLOMON'S TEMPLE (LOWER PART).
Designed and Painted by Theodoric Crabeth, 1557.

repute for their works in glass," and it is said that Theodoric, better known as Dirk, also studied for a time with the well-known Cornelis Ketel. Subsequently both brothers migrated to Paris, where they pursued their studies under the then greatest master of the art: Jean Cousin, the designer and painter of the celebrated windows in the chapel of the Chateau de Vincennes. Walter supplemented his studies at Paris by a journey into Italy, the good effect of which is plainly to be seen in his work. The brothers, although trained by the same masters, and working side by side, varied somewhat in their respective methods of work, one in "heightening and diversifying his light tones, the other in elaborating his shadows." They held, however, to the same theory of composition and usually divided their windows so as to introduce two subjects: in the upper division they placed the principal one, a religious, historical or allegorical theme; in the lower they represented the donor of the window or his heraldic arms or insignia of office; and in all cases they carried their subjects or pictures across the windows irrespective of the mullions; sometimes giving them an architectural background, sometimes a landscape, or a union of both; elaborating and massing their color in the picture itself, slighting the architectural framework and ornaments, and employing almost invariably large pieces of glass.

A critic of great perspicuity, speaking of the windows of Gouda, said with truth: "As glass paintings they possess various degrees of merit, but all sadly want brilliancy and transparency. Some, and these not always the latest ones, are also very defective in richness of color, arising from a substitution of enamel colors for colored glass. A brown enamel ground dabbed on, and possessing no decided grain, is used for the shadow in half-tint, and is generally not sufficiently removed from the lights. In some instances the bright lights are subdued with a thin coat of enamel paint. The darker shadows are formed sometimes of coarse stipple shading, heightened with smear hatching, but was more commonly of smear hatching only."

The first window executed for Saint John's church was the work of Dirk Crabeth, who designed and painted it in the year 1555. The subject of the upper part is the Baptism of Christ, of the lower a representation of the donor in a kneeling posture, the Right Rev. George D'Egmont, Lord Bishop of Utrecht and Abbot of S. Amand. Behind him stands his patron, S. Martin, giving alms to a leper. On the right and left of the Bishop there are two hands appearing from clouds accompanied with labels bearing the words: "Aperts tu manum, eterce pietatem." In addition to the figures various family and municipal coats of arms are portrayed. The figure of God the Father, as shown in the illustration, is no longer



QUEEN OF SHEBA.
Designed and Painted by Walter Crabeth, 1561.

in the window; it was taken out and placed in the sacristy of the church in 1621. This window is far better in color than most of the others. In 1556, Dirk painted two windows for the church, viz., the Sermon on the Mount, the gift of Cornelius van Mycrop, Provost and Archdeacon of Utrecht; and "Art thou he that should come? or do we look for another?" the gift of Gerard Heye Gerardson and Margaret Hendricks, his wife, and Frederick Ariensz and his daughter, whose portraits are at the foot of the window. The following year he completed two windows, one of them, the Consecration of Solomon's Temple, contained over eight hundred square feet of glass. It was given to the church by Philip of Spain and Mary of England. The length is subdivided into three parts. In the upper one the Consecration of the Temple is represented; in the next the Last Supper, in which the king and queen are introduced, kneeling on cushions; the lower part is given up to the arms of Philip and Mary, the inscription, and the like—all so designed as to form a base for the pictures above. White glass and yellow-stained are freely used throughout the window; there is very little color anywhere, except in the dress of the people. Four years passed before another window was placed in the church. Then, in 1561, there were two erected: Christ among the Doctors, and the Queen of Sheba. The first was designed by Dirk Crabeth in conjunction with Van Noord and painted by Van Zijl; the second was the work of Walter Crabeth, and the gift of the Lady Abbess of Rynsburg, Gabriele Van Boetzlaar, whose image, together with that of her name saint, is painted in the lower section of the composition.

Two more windows were finished in 1562, viz., the Birth of S. John the Baptist, designed by Dirk Crabeth and Van Noord, and painted by Van Zijl, and Elijah's Offering by Walter Crabeth. The latter was an enormous window, the same size as his brother's Consecration of the Temple, and he was paid very poorly for it, fifty-two cents per foot, although the window was the gift of an important person, as the inscription relates, "The Lady Margaret of Austria, daughter of the Emperor Charles the Fifth, Duchess of Parma, Placentia and Castro, and for the most potent Catholic King of Spain, Philip, her brother, Regent and Governor of the Low Countries, of a Christian piety, and an exact observer of divine worship, gave the glass for the ornamentation of this church." At the foot of the window there is a portrait of the most noble, if not the most generous, Duchess. Behind her stands Saint Margaret, her patroness, with a dragon under her feet.

In 1564, Walter Crabeth painted the Nativity window for the College of Saint Salvador at Utrecht; in 1566 the Sacrilege of Holiodorus for the Duke of Brunswick; and in 1567 Dirk painted for



CHRIST DRIVING THE MONEY CHANGERS FROM THE TEMPLE.
Designed and Painted by Theodoric Crabeth, 1567.



LIBERTY OF CONSCIENCE.
Designed by Uytewal and Painted by Vrije.

William, Prince of Orange, Christ Driving the Money Changers from the Temple, a most remarkable window, an attempt to make glass do duty for canvas by ignoring all its decorative value and using it only as a surface upon which to paint the picture. The picture itself does violence to every law that governs the true art of glass painting, more particularly in the absence of color, the opacity of the shadows, and the presence of a perspective which would be legitimate in scenic painting, but is here entirely out of place. Ninety years after the completion of the window the Councillors of Gouda caused it to be made larger, and employed Daniel Tomburgh to do the work, who introduced into the new part the arms of these worthies, twenty-eight in number.

This same artist, two years before, painted a window for S. John's, The Annunciation, which took the place of one designed by Van Noord, the master of Rubens, painted by Van Zijl in 1559, and demolished in 1655 by a tempest of great fury. If the windows already described are perversions of the glazier's art, this work of Tomburgh is the very acme of perversion.

Dirk Crabeth painted his last windows for the Gouda church in 1571, viz., Judith and Holferness, ordered by John of Baden and Katharine, Countess Mark, his wife; Balaam and his Ass, the gift of the Butchers of Gouda; and Jonah issuing from the whale, donated by the Fishmongers' Guild. These two last are so far inferior to his other windows that they well may be the work of some one of his pupils.

Most of the remaining windows in the church, except those in the clerestory of the choir, which are believed to be the work of the scholars of the Crabeth brothers, were erected after William, Prince of Orange, and the Protestant party came into power, and are largely of a political and historical nature. The subjects of the two most noted ones are Liberty of Conscience, designed by Uytewal of Utrecht, and painted by Adrian de Vrije, and the Taking of the City of Damietta, the work of William Tibaut. The first was the gift of the States of Holland, and the second of the Burgomasters of Haarlem. Liberty of Conscience is represented by a badly drawn naked woman, seated in a chariot at the side of another woman, the personification of Faith; beneath the chariot there is a prostrate figure of Tyranny; and the chariot itself is drawn by the five virtues: Charity, Justice, Concord, Fidelity and Constancy, which are portrayed under the form of women.

Louis F. Day, in writing of the window painted by Tibaut, says: "The great sea-scape at Gouda, representing the taking of Damietta in Egypt (a very Dutch Damietta), is nearly all in grisaille, against quarries of clear white, with only a little stain in the flags and costumes, and one single touch of ruby (about two inches



TAKING OF DAMIETTA.
By William Tibaut.

square), which looks as if it might be modern. The port in perspective, the ships, the whole scene in fact, is realistically rendered, and comes as near to success as is possible in glass.

The foregoing and the accompanying illustrations make clear that the windows in the church at Gouda are clever examples of the work of clever men; men who were in possession of some of the methods of work of their great predecessors in the art—the artists of the Middle Ages—but who attempted, against their better knowledge and traditions, to employ their art in a way not adapted to its materials. Hence their windows at best are perversions of a noble art, an abuse of a good polychromatic decorative material—a material that has no second when rightly used in conjunction with legitimate architective demands.

In the Gouda windows form is paramount, color has little or no value, except to emphasize the forms; architectural surroundings are sacrified to pictorial effects; or, in other words, the artists have ignored the true principles of work, viz., the calling forth of all the color possibilities of the glass, in union with such forms as will best display the color, all in harmony with the decorative requirements and never in opposition to architectonic laws.

Is there not a lesson to be gained from these windows? Yes. A lesson of great moment to American artists in colored glass. Not that they are making the same chief mistake, but they are committing the opposite blunder, viz., in not giving form its rightful place, almost forgetting its existence, making color paramount to each and every consideration, forgetting that their art is a handmaiden of another art, an accessory of architecture, a decorative element in a general scheme of specified forms and colors harmonized to a common end.

It is almost an axiom that the abuse of a handicraft or art, together with the wrong use of the materials belonging to it, brings its own punishment. If the abuse is committed by clever men it results in a perversion; if by men of mediocre ability the outcome is the death of the art.

Caryl Coleman.





ERNEST FLAGG.

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Where Our Architects Work

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ALCOVES IN THE MAIN DRAUGHTING ROOM—OFFICE OF ERNEST FLAGG.



A GROUP OF THE DRAUGHTING FORCE—OFFICE OF ERNEST FLAGG.



THE LIBRARY—OFFICE OF ERNEST FLAGG.



ANOTHER VIEW OF THE LIBRARY—OFFICE OF ERNEST FLAGG.



FRONT OFFICE AND SPECIFICATION ROOM—OFFICE OF ERNEST FLAGG.

SOME EXAMPLES OF MODERN FRENCH FURNITURE.

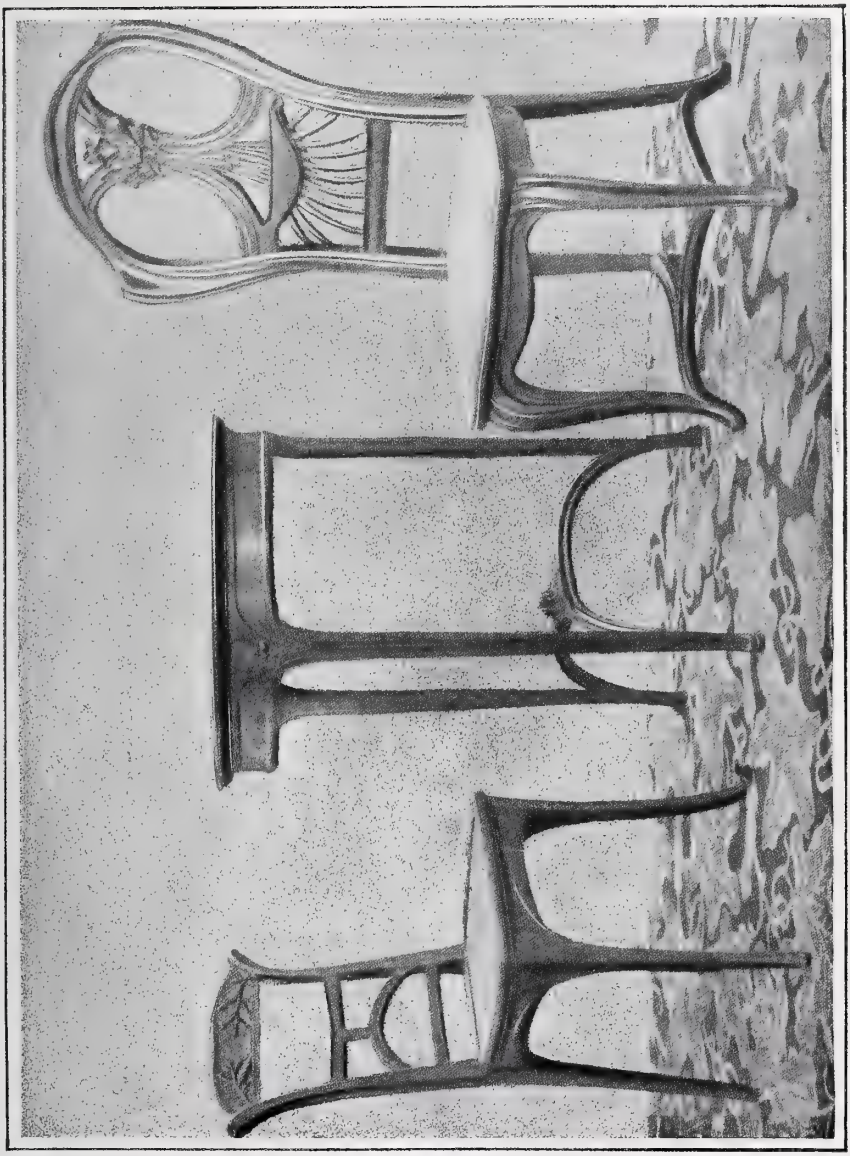
DURING recent years French artists have been pretty consciously occupied with an endeavor to modernize their work —to introduce new motives and new forms into painting, sculpture, architecture and household decoration. It can hardly be said that the movement has been entirely successful. A conscious endeavor to be original and personally effective either in morals or in art brings with it the constant danger of mere freakish and impertinent insubordination, and the danger is increased in a country like France, whose artistic traditions are memorable, well-defined and authoritative. That this danger is a very real one can scarcely be denied by any one who opened his eyes to the bizarre vulgarity and perverted ingenuity shown last summer in the Porte Monumentale of the Exposition, and the giddy and gaudy figure which surmounted it. In spite, however, of the many crimes which have been committed in the name of "nouveauté" in art, the movement as a whole deserves the most respectful treatment. Under contemporary conditions energy and new life cannot be infused into artistic work except in a self-conscious way and by rather forcible means. It has certainly stimulated the ambition of French artists, and under the stimulus the innovators have had their successes.

We present in the following pages some illustrations of household furniture, taken from Art et Décoration, which have been designed under the influence of this modernising movement. As they all were particularly prepared for exhibition in Paris last summer, they are presumably as good as anything produced by the more popular designers. The absence of the architectural forms, so characteristic of the old furniture both in France and elsewhere, will be immediately noticed, as well as the attempt to vary the ordinary decorative motives. It should also be kept in mind that these pieces are intended for French rooms, and have a fitness for such surroundings which they would rarely be likely to possess in the rooms of a modern American house. Whenever the word "Art Nouveau" appears under an illustration, it refers to a business establishment in Paris.



DRESSER.

Alex. Charpentier.



CHAIRS AND TABLE. Alex. Charpentier.



MANTELPIECE.

Alex. Charpentier.

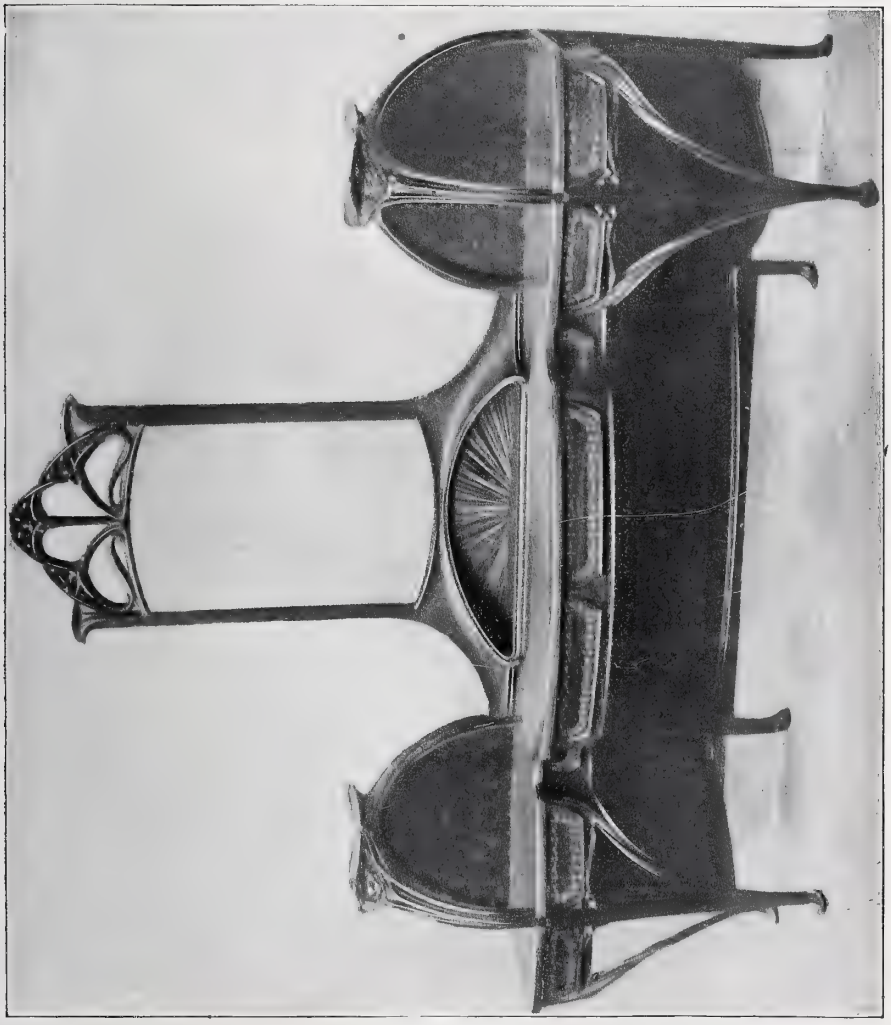


CABINET.

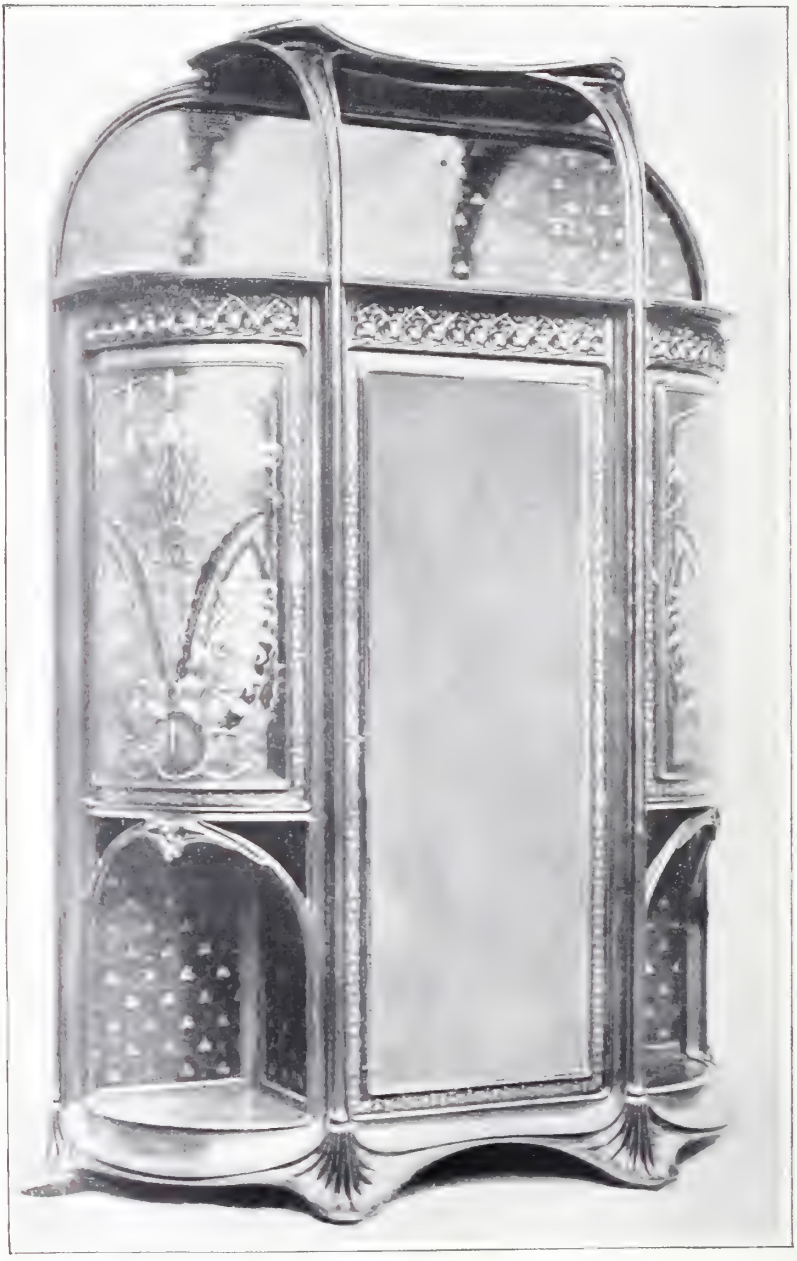
L. Majorelle.



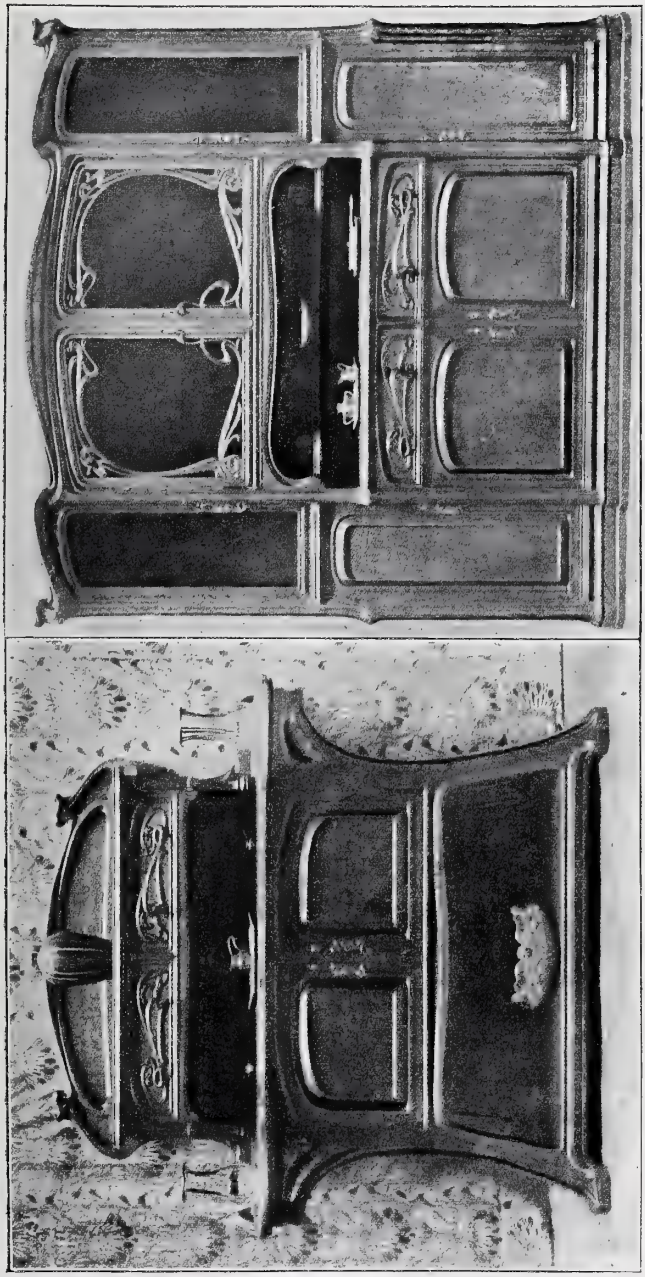
BED AND COMMODE. L. Majorelle.



DRESSING TABLE. L. Majorel'e



WARDROBE. L. Majorelle.



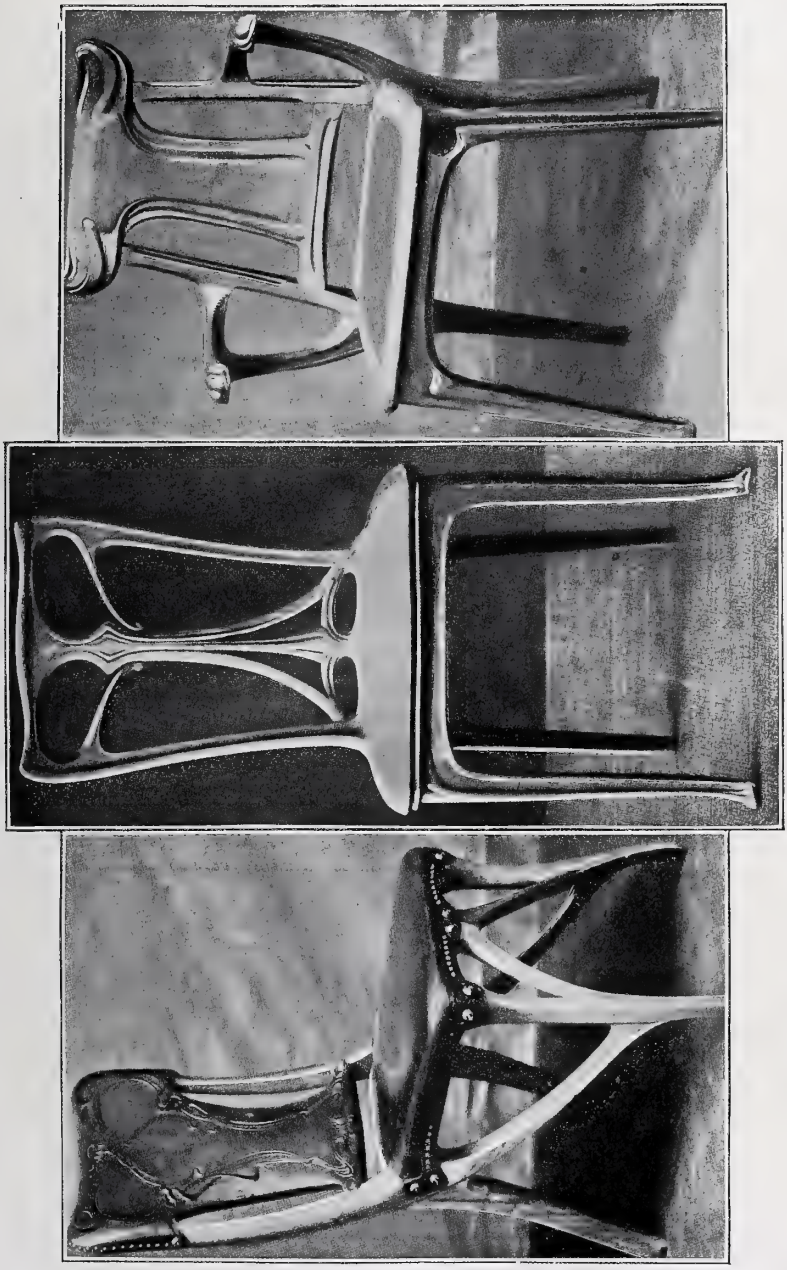
BUFFET AND DRESSER.

"L'Art Nouveau" (Modèle de Gaillard).



CABINET AND TABLE.

"L'Art Nouveau" (Modèle de Colonna).



"L'Art Nouveau."

CHAIRS.

AMERICAN ARTISTS AND THEIR PUBLIC.

IF American artists are, as they complain, neglected by the people, it is not because the American people neglect to be interested in the arts. On the contrary, all kinds of art command the most resolute and enthusiastic interest from Americans who have passed a certain grade of culture. When abroad no foreign travellers hunt in the wilderness of the art galleries with such peculiar and persistent zeal. The history of painting and sculpture and their significance in life are among the most favorite subjects of study in the woman's clubs. Our own public collections are as much inspected as they deserve to be. A continual succession of earnest students passes before the Sargents and Abbeys in the Boston Public Library. The only visitors to Washington, who miss the wall decorations in the Congressional Library are perhaps occasional Congressmen and their clients.

Organizations are springing up all over the country to take care of local art interests, and to encourage the proper adornment of public places and buildings. The Municipal Art Society of New York, composed, indeed, almost entirely of artists, has been in existence several years, and has already done good work. According to a New York paper, Cincinnati is decorating its court house, and Baltimore means to do the same. The Municipal Art Society of Baltimore sent a delegation of important citizens to inspect the Appellate Court in New York, and on that occasion a collection of photographs of decorative paintings, actually executed in America, was brought together, which was surprising in extent and merit. That exhibition was immediately asked for by other cities, and a part of it has since been travelling from one city to another. Recently twenty organized bodies devoted to art and civic interests in Philadelphia met to form an Art Federation to promote the artistic treatment of city spaces and buildings. Chicago has a Municipal Art League and a Municipal Art Commission, and Denver has organized a league, which intends to ask the Legislature for power to pass upon all designs for work of a public nature. It is boldly proposed by the revisers of the charter to increase the power of the Art Commission of the Greater New York, so that hereafter its consent will be required to all structures which will cost more than a million dollars. Structures costing less than a million dollars probably do not reach the dignity of works of art. A bill will soon be introduced into Congress providing for a commission to consider and recommend a comprehensive plan for the architec-

tural improvement of the national capital. The beginnings have even been made toward the mural decoration of banks and business buildings. And so the tide swells in volume and compass, until in the end, if Americans are not the most artistic people in the world, it will not be for lack of trying.

The distinguishing thing about this popular interest in art is that it is of only occasional and doubtful assistance to the American artist. Those, indeed, who have been riding on the tide of the movement toward mural decoration have waxed as prosperous as some of their foreign contemporaries; and the magazines provide a steady and lucrative market for the work of the better and the worse illustrators. But when the picture does not serve some purpose of illustration, decoration or portraiture the chance of disposing of it are small indeed; and the great majority of the exhibitions of contemporary work are run at a loss. Millionaries occasionally endow art galleries, which are stocked chiefly with the work of French painters, and when they buy pictures for their own use, they are prone to pay a large price for the latest Parisian artistic sensation. The good American architects on the other hand can not complain of being neglected. They are, rather, all too prosperous. A great many of them certainly have more work than they can do consistent with giving proper attention to the refinement and detail of their plans. The office of a prosperous architect is organized like any other great business concern, particularly for the purpose of turning out in a manner satisfactory to their clients the designs of very many, too many buildings. What is, however, worst of all, the architect rarely occupies with respect to his client a position of sufficient independence. The average American is willing to spend a good deal of money for aesthetic effect, but very little for aesthetic propriety; and much of a conscientious arthitect's energy is wasted either in bullying or persuading his client to do the right thing. In short, wherever the genuine artist comes into contact with the public he is placed on the defensive; and he has to fight to maintain standards, which should be, and among a people of genuine artistic feeling would be, taken for granted.

It comes consequently to something like this: While Americans are very much interested in works of art, they have little instinctive love either of the work or the art, and the writer, who, in this respect, and I hope in many others, is a good average American, can discern the plain and sufficient reason. What we want is art with associations and a background. The popularity of the recent decorations is not in the least a tribute to the intrinsic merit of the painting; it depends almost entirely on interesting accessories. The Congressional Library is thronged with visitors, because the place in which the decorations are situated impresses the patriotic

imagination of the American people. They must be worth seeing, because there they are in the Congressional Library; and everybody says they are worth seeing. Once the civic order has formally approved them, they have obtained an importance beyond the power of mere paint. So it is with the popular interest in art history. We make a great to-do about Phidias, Amiens and Giotto. If we are a woman, we read essays on them to the members of our favorite club. We study them, we translate them into prose, we use them as educational influences, we find in them a source of spiritual illumination; but, I make bold to say, we very seldom genuinely enjoy them. We have not taken to them because of an actual and innocent love of beautiful things, but because the Garden of Art has been recommended to us as a serviceable training and tilting ground for our moral aspirations.

Many of the best contemporary American artists believe such an approach to the arts to be both pretentious and meretricious, and from the point of view of the integrity of their own work they are undoubtedly right. They have all of them lived and studied among a people to whom more than to any other modern nation, the native and innocent love of beautiful things is a birthright; and the value they put upon such things is the intrinsic value of the full, pleasurable articulate sensation. When they return home they find themselves surrounded by people whose interest in the arts, so far as it exists, is an interest dependent upon conventional motives and fastened upon important but accessory things. Under such circumstances there is but one course for them to take. They withdraw as far as they can into a society of their own making and paint the kind of pictures which they themselves like. They deal largely in tasteful and clever technical compositions, which may give the liveliest pleasure to an artist or a connoisseur, but which are mere patches of paint to the man in the street. This is not the highest kind of art, but it is surely better for them to stick to such subjects than to force an inspiration which does not exist, or fall back upon subjects that are merely picturesque and popular. Painting that does not primarily make an appeal to the decorative sense, that does not reach its chief effect through irreducible and incommunicable quantities of light and color, through large and adequate composition, and a sure sense of values; such painting sacrifices its own best excuse for being and loses integrity and beauty in the effort to be explicit. If we are obliged to make a choice, we should say that it were far better for a painter to paint entirely for his brother painters, to paint even from a frank delight in his own technical mastery and cleverness, than to compromise the native virtue of his art, and to corrupt the pertinence and relevance of his visual sense, by making his pictures appeal primar-

ily to a sentimental, didactic, or legendary interest. One of the best auguries for the future of American art is that our better American painters have remained true to their technical standards, and that they have not been tempted to compromise their artistic integrity by an appeal to more popular motives.

The editorial optimism of some of the daily newspapers has been able to discern a healing of the breach between American artists and their public in the success of the municipal art movement. There can be no doubt that the success of this movement has its encouraging aspects. The most encouraging of all is the fact it has for the most part been directed by competent judges and has led to the selection of competent painters. It is supported, consequently, by the men representing the best standards of contemporary American taste, and it deserves their support. The management of the Chicago Fair set an example in this respect for which all people interested in American art cannot be too grateful. It broke away from the prevailing tendency up to that time of preferring a comparatively incompetent local artist to a competent outlander. It secured the assistance of the very best talent and training which the country could afford; and it set a standard which has been maintained ever since—which has been loyally maintained by the management of the Pan-American exhibition at Buffalo. But for reasons which have been already intimated, I cannot think that the mere employment of good architects, painters and sculptors upon public building and decoration will, of itself, tend to make the better American artists in any genuine sense popularly influential. It is undoubtedly true that these decorations are for the most part very respectable and in some cases even very admirable performances, but they are not the sort of painting to seize upon the popular imagination or awaken deep popular feeling. The subjects, which have been given to them, are either symbolic or historical, and they are not sufficiently real and intimate either to the artist or his public to awaken any intense enthusiasm. With the example of St. Gaudens' Shaw monument before us it would be foolish to maintain that an historical subject running over into appropriate symbolism cannot be so treated as to make one quiver with sympathetic feeling; but for the most part one cannot help remaining interested but cold. The associations of our civic life are not at present such as to be particularly inspiring, and it requires something more than an intelligent use of a thorough training to find appropriate forms for such abstract ideas as Truth, Justice or Purity. American decorators exhibit on a larger scale much the same good qualities as the painters of easel pictures. Their work shows an intelligent and sometimes a large conception; it is subordinated to the architec-

ture and keeps its place upon the wall; and the ideal female figures have often real elevation and charm. But its popularity depends chiefly upon the buildings, with which these decorations have been associated and the way they have been advertised.

That the plastic arts in a modern democratic community can ever be both genuinely popular and thoroughly self-respecting is at least a very dubious question. Undoubtedly art has been at its greatest periods a thoroughly popular growth, but it required during these periods a very unusual combination of causes to produce an art which, while being prompted by a native and spontaneous sense of beauty, at the same time spoke the popular language. In Periclean Athens, in the French Mediæval communes and in the north Italian cities of the 15th century, certain similar conditions were present in each and every case. The peoples themselves were artistically gifted; the social groups into which they had gathered were small and homogeneous; they spent themselves in lives of the most violent and exciting social, political and military activity; and their religious realities and moral ideals were accepted almost without question, and, being symbolized and embodied in legends and sacred history, were peculiarly and completely adapted to artistic expression. None of the foregoing conditions exist at the present time in the United States. It is generally admitted that people of Anglo-Saxon and Teutonic blood have been deficient in artistic gifts compared to the people who have inherited a larger share of Latin blood and Latin tradition. Modern society is politically and socially organized, not on a communal, but on a national basis, and the consequence is that, compared to the small cities I have mentioned, a popular movement at the present time has to comprehend a far larger number, and a much greater variety of people, so that it is not a matter of surprise that the mass is more sluggish and the average is lower. Furthermore, we live to a much greater extent humdrum and routine lives, and are so much better protected than they were from the opportunities and risks of an adventurous existence, that our blood is rarely quickened as theirs was either by danger or by passion. Finally our religious realities are too formless and remote to be articulate in any except landscape painting; and our moral ideals are for the most part strenuous, unimaginative and protestant. It is no wonder that modern artists, both American and foreign, are often languid and half-hearted in their work, often go astray in pursuit of false gods, and in order to protect themselves from their surroundings, are given to marking a strong contrast between art for art's sake and art for the sake of anything else.

It is by no means necessary to draw an inference from the above facts that American art will always remain at cross purposes with

popular life. The modern national democratic society is a new thing under the sun. Its potentialities are only beginning to be vaguely foreshadowed, and if such an enlarged community can ever get fairly under way, if its members can ever become closely united by some dominant and guiding tradition, there is no telling what may come of it. Such a vast source of energy, properly concentrated and guided, might accomplish—well, I do not, at any rate, know what it might not accomplish. Modern industrial organization and means of communication certainly increase enormously the mechanism of social interchange, and make it possible to quicken with one life great numbers of people, living very far apart and subject to very different conditions. All that is, however, a matter of speculation, almost of faith; and the grim fact remains that it is the tendencies which are strongest in modern life, and which are stronger than anywhere else in the United States that for the time being make the work of a plastic artist difficult and from a social point of view artificial. Modern industry is too entirely mechanical; modern culture too bookish, intellectual and self-conscious; and modern religion either too narrow or too eclectic, too half-hearted or too zealously practical. The modern artist is surrounded by conflicting and distracting voices. Instead of being able to take his subjects for granted, he is obliged to go out in search of them himself, and unless he be a man of rare intellectual and moral vigor, he finds these voices so noisy, discordant, and meaningless, that who can blame him for shutting his ears and painting pictures whose language does not carry beyond the studio?

Let it be added, however, that given the conditions, American æsthetic improvement is running about as wholesome a course as could be expected. It is better for the artists to be exclusive than to be pretentious and sentimental; it is better for the public to be clumsily and erroneously interested than to be utterly and frankly indifferent; it is better that both artists and public should try to do their best according to their lights than that the former should lose their independence and the latter their aspiration for æsthetic culture. Of course the business is being done in a very conscious manner; and the professional and popular ideals of art are hard to reconcile. But Americans are obliged to pursue such good things consciously, if they are going to pursue them at all, and the only way in which a creditable artistic tradition can be established is by the firm and steady practice and realization of such conflicting ideals until they are properly modified and sufficiently established. It must be remembered that the vitality of American life and the unspoiled purity and freshness of its ideals enable it to carry with impunity an amount of raw and crude self-consciousness, and an amount of erroneous experimentation, which would be fatal to an

older community. A good start in the right direction has been made in the last twenty years, and within the next twenty, or thirty years, the probable issue will be plainly indicated. There is not much chance that this issue will be a wonder-child, but he ought to be a lusty and comely youth.

Herbert Croly.

Recent American Architecture



HOFFMAN HALL. GENERAL THEOLOGICAL SEMINARY. C. C. Haight, Architect.

20th St. and 9th Ave.



NEW BRONZE DOORS, CHAPEL, GENERAL THEOLOGICAL SEMINARY.
J. Massey Rhind, Sculptor.



REFECTORY IN HOFFMAN HALL, GENERAL THEOLOGICAL SEMINARY.
20th St. and 9th Ave.

C. C. Haight, Architect.



STABLE IN EAST 78TH ST., BELONGING TO MRS. ARNOLD.
S. Edson Gage, Architect.



HALL. RESIDENCE OF E. C. BENEDICT, ESQ.

Carrère & Hastings, Architects. Indian Harbor, Greenwich, Conn.



DRAWING ROOM. RESIDENCE OF E. C. BENEDICT, ESQ.

Carrère & Hastings, Architects. Indian Harbor, Greenwich, Conn.



ANNECY: BACK VIEW OF CHATEAU.



CANAL DE THIOU.

The Town and Castle of Annecy in Savoy

By courtesy of the Architectural Review, of London.



ANNECY.



PALAIS DE L'ILE.



CHATEAU DE L'ILE.



PALAIS DE L'ILE.



PALAIS DE L'ILE.
From a water color drawing by J. P. Cooper.



PORTE ST. CLAIRE.



GATEWAY.



ENTRANCE TO THE OLD PRISONS.



ANNECY ON MARKET DAY.



CAPITOL IN ST. PAUL, MINN. Architect, Cass Gilbert.

THE NEW CAPITOL IN ST. PAUL.

WE present herewith some illustrations of the new capitol for Minnesota, which has been in the course of erection at St. Paul for the last five years and is now approaching completion. The building occupies the centre of a crescent of hills overlooking the city from the north. Its length is 435 feet exclusive of the masonry approaches, and it is 228 feet deep through the centre wing. From the ground to the top of the ball above the dome will be 220 feet, or 400 feet above the river. It is to be faced with white Georgian marble, except the basement, which is of Minnesota granite. A number of changes have been made in the design since the original drawing of the architect, Mr. Cass Gilbert, upon which the accompanying illustration is based, was accepted. The loggia in the centre has been changed from the order, as shown in the illustration, to columns and arches, and the parapets at the right and left of the exterior stairway, instead of being the same width as the piers at each end of the loggia, have been cut down to one-half that width. Neither does the illustration show the main approach of the building, which will consist of a sumptuous esplanade, ornamented with sculpture and fountains, and leading to a monumental stairway, the whole being similar in design to the Piazza di Spagna but smaller in its dimensions.

The main sculptural group on the exterior of the structure will be a quadriga of bronze representing the progress of the State, which will crown the central pavilion over the main entrance. Immediately below, in front of the false attic, surmounting the cornice which defines the altitude of the main structure, will be placed six figures by Mr. Daniel Chester French, which are intended to embody the moral qualities which have contributed to the stability and growth of the State, viz.: Prudence, Truth, Integrity, Bounty, Courage and Wisdom. Statues embodying the attributes of ancient and modern law will crown the pavilion of the Supreme Court and other allegorical figures will be suitably arranged. Another figure which deserves special mention is a small image of Winged Victory, designed by Mr. Cass Gilbert, perched above the main entrance in front of the key block, like the little figure of Mars on the Arch of Titus. The Victory with arm outstretched holds a wreath, as if tendering it to those who enter. This figure is only three feet high and being close to the eye will have a tendency to magnify the proportions of the loggia as viewed from the approach.

Entering the main entrance in the centre of the south front the visitor passes into a marble vestibule, 15 × 60 feet, thence into the corridor which surrounds the rotunda and thence into the rotunda, which is 65 feet in diameter. Looking from the centre to the right and the left may be seen two broad stairways, which will form an impressive feature of the interior. Each will rise in three runs through the main story, offering a vista of about 185 feet to a great niche on the second floor. The rotunda will be faced with stone and adorned with polished marble columns. It will show a clear interior height of about 130 feet. The walls of the rotunda will be simple and bare, all color treatment being reserved for the vaulting of the dome. This will be adorned with suitable decorative paintings, the color of which will be subordinated to the architectural treatment, so as to preserve a unity of effect.

The character of the interior finish has not yet been fully determined. The building can be completed within the original appropriation of $2,000,000, but unless more money is forthcoming it will have to be finished off in the plainest possible way. It seems probable, however, that at the present session of the Legislature appropriations will be made to decorate the interior, to construct the esplanade mentioned above, and to enrich it with statues and soldiers' memorials. The motives for any interior decoration will be supplied by the history of the State, which particularly during the earlier years was full of picturesque and stirring incident.



BOUNTY.
Daniel C. French, Sculptor



WISDOM.
Daniel C. French, Sculptor.



COURAGE.
Daniel C. French, Sculptor.



INTEGRITY.
Daniel C. French, Sculptor



TRUTH.

Daniel C. French, Sculptor.



PRUDENCE.
Daniel C. French, Sculptor



THE CARLTON HOTEL—LONDON.
H. L. Florence, Architect.



M. BOUVARD.

J. A. BOUVARD.

Inspector-General of the Architectural Department of the city of Paris, Director-in-Chief of the Architectural Department of the Universal Exposition of 1900.

WHEN M. Alphand died, the people of Paris experienced a thrill of sorrow, with which was mingled a certain amount of anxiety as to who would venture to assume the onerous task of taking his place. Parisians still retained a vivid recollection of the wonders he had achieved in 1889, at the time of the Universal Exposition. It was he who drew, or supervised the drawing, of all the plans; it was his magic wand that caused buildings to spring up, galleries to extend themselves, and nearly 200 acres of bare ground to change into a veritable city—a city of which all the streets were gardens and all the houses palaces.

But the public were quickly reassured. It was known that M. Alphand had been wise enough and disinterested enough to train a number of pupils, not wishing, as some selfish men might have done, that his work should perish with him; and from the ranks of the army of devoted collaborators who had helped him in his gigantic and courageous enterprises there stood forth one name which met with almost unanimous approval—that of M. Bouvard.

Rarely has a choice been more completely justified, as will be seen from the account which we propose to give of the origin and career of the talented architect who was Chief of the Architectural Department of the Exposition of 1900.

M. Bouvard was born on the 19th of February, 1840, at Saint-Jean de Bournay, in the Department (County) of Isère, and became an orphan at the age of eleven years. He was educated at the College of Vienne. Having entered the office of an architect of that city, M. Quenin, he soon acquired a passionate fondness for his art.

But the field of study which offered itself to him there was too limited, and, like all artists who desire to see and learn, he made his way to Paris, where he was admitted into the *Ecole des Beaux-Arts*. When he left that school he was the possessor of several first-class medals. One of his masters, M. Constant, detecting special aptitude in his youthful pupil, made a friend of him, and this valuable intimacy has had a happy influence upon his after career.

In 1864 M. Bouvard entered the service of the City of Paris as conductor of the works of the Church of Saint-Laurent, to which was then being added its present main doorway, in the Gothic

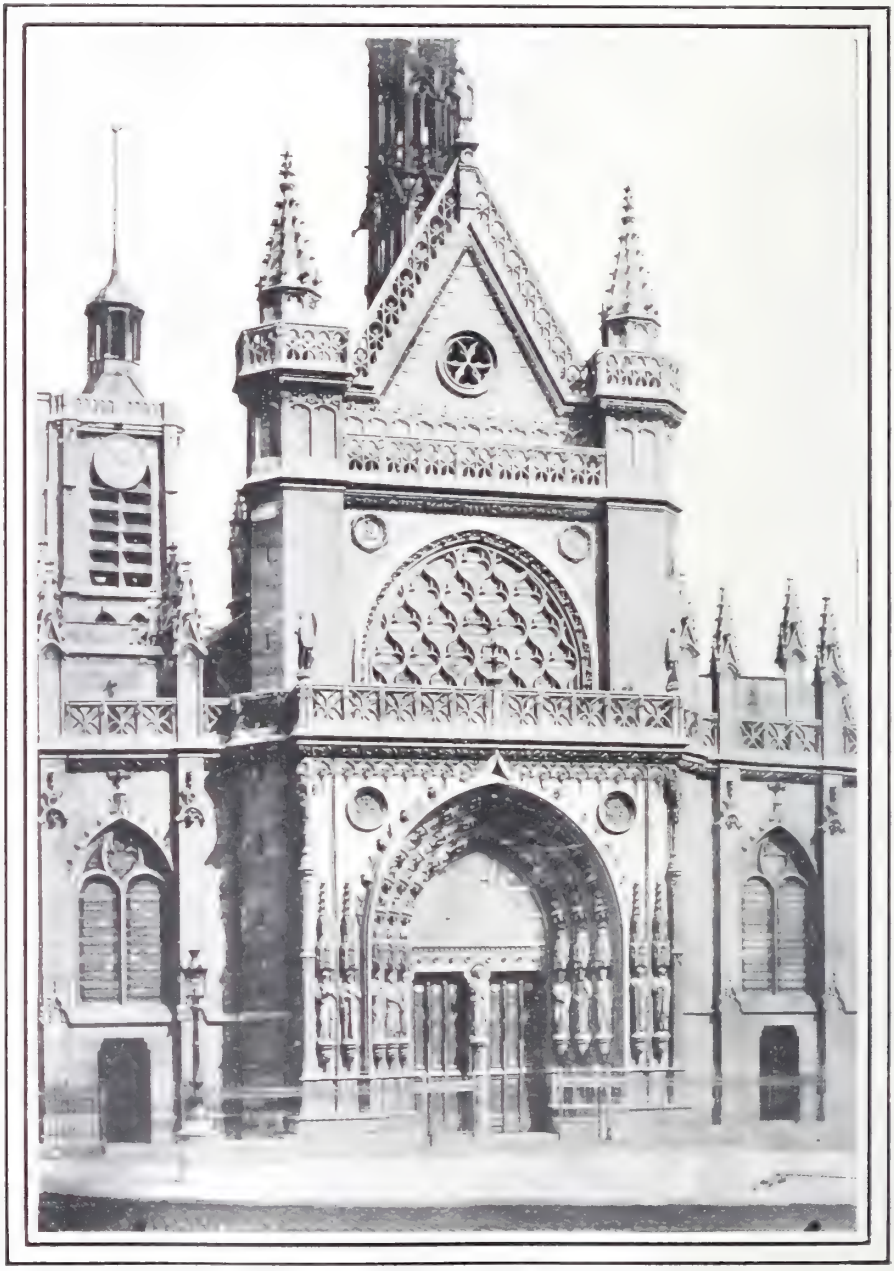


FIG. 1.—DOORWAY OF THE CHURCH OF ST. LAURENT.

style. (Fig. 1.) Soon afterwards he took part, as Inspector of Works, in the erection of the new Town Hall at Belleville, a district in the eastern part of Paris.

During the war of 1870 M. Bouvard was in charge of all the works connected with the defense in the nineteenth and twentieth wards of the capital. But this participation in the struggle between France and Germany, however useful, did not seem to him sufficient, and, in the month of November, he left this post, which he considered too sedentary, in order to play a more active and more perilous part. He joined a company of foot and was wounded in the fight at Buzenval, on the 19th January, 1871.

When peace came M. Bouvard wanted to resume his former position in the service of the City of Paris, but is was occupied. He was, therefore, obliged to wait. Under M. Constant Dufeux, he coöperated in the works at the Luxemburg Palace, and had immediate charge of the preparing of this edifice for use as municipal offices, the City Hall having been burnt down by the Communists in May, 1871. As a reward for these labors, M. Bouvard was restored to his old position in the Central Administration of the City. From this period dates his connection with M. Alphand, who soon made him one of his most trusted auxiliaries, and from that time forward never failed to speak in the highest terms of M. Bouvard's activity and his talent as an architect.

When the Senate and the Chamber of Deputies quitted Versailles and returned to Paris, the various services of the Prefecture of the Seine had to be transferred to the Tuileries, and it was again M. Bouvard who was entrusted with the fitting up of the portion that still remained of the former imperial residence. Within three weeks, the Pavilion de Flore was ready to be used for its new purpose. This was a great feat, and the city government did not stint its praises to the skilful architect who had so cleverly rescued it from an awkward predicament.

These several pieces of work had not yet brought M. Bouvard in contact with the public, but the Exposition of 1878 provided him with an opportunity to draw attention to himself. Already, at Vienna in 1873, at London in the following year, and at Brussels in 1876, the assistance rendered to M. Alphand by his lieutenant had been remarked, and expositions had almost become his specialty. Consequently, when, acting on the report of M. Viollet-le-Duc, the City of Paris determined to show visitors to the Exposition the machinery of its organization in a special pavilion, M. Bouvard seemed to everybody to be the proper man to erect that edifice.

Having only a limited sum at his disposal, M. Bouvard wisely confined his ambition to providing a good lodging for the City's exhibits. Nevertheless, he constructed a pavilion which was sufficiently agree-

able in appearance to save it from destruction when the Exposition came to an end. (Fig. No. 1a.) The City of Paris's building was dismounted piece by piece and reconstructed on the Champs-Elysées, where it remained until torn down in order to clear the ground for the Exposition of 1900. It is not without regret that we witnessed the disappearance of this brick-and-iron edifice, whose picturesque medley was not exempt from analogy with the many colored chatoyment of the Italian façades.

When the Primary Education Act was passed in 1882, M. Bouvard was charged with the duty of providing speedily the means to enforce it in the City of Paris. This afforded him an occasion to achieve another feat. In less than six months he built fifty-two tem-



FIG. 1A.—PAVILION FOR CITY OF PARIS.
Built for the Exposition of 1878.

porary schools. Simultaneously with this pressing work, our indefatigable architect undertook the erection of a large number of permanent schools, which were planned according to a general programme based on considerations of economy, hygiene and pedagogy.

In this direction M. Bouvard has been eminently successful, and quite recently he has put the seal to his reputation by constructing the group of schools in the rue Saint-Lambert (Fifteenth Ward), a plan of which is here given. The scheme comprised: 1, a boys' school for 300 pupils; 2, a girls' school for 300 pupils; 3, an infants'

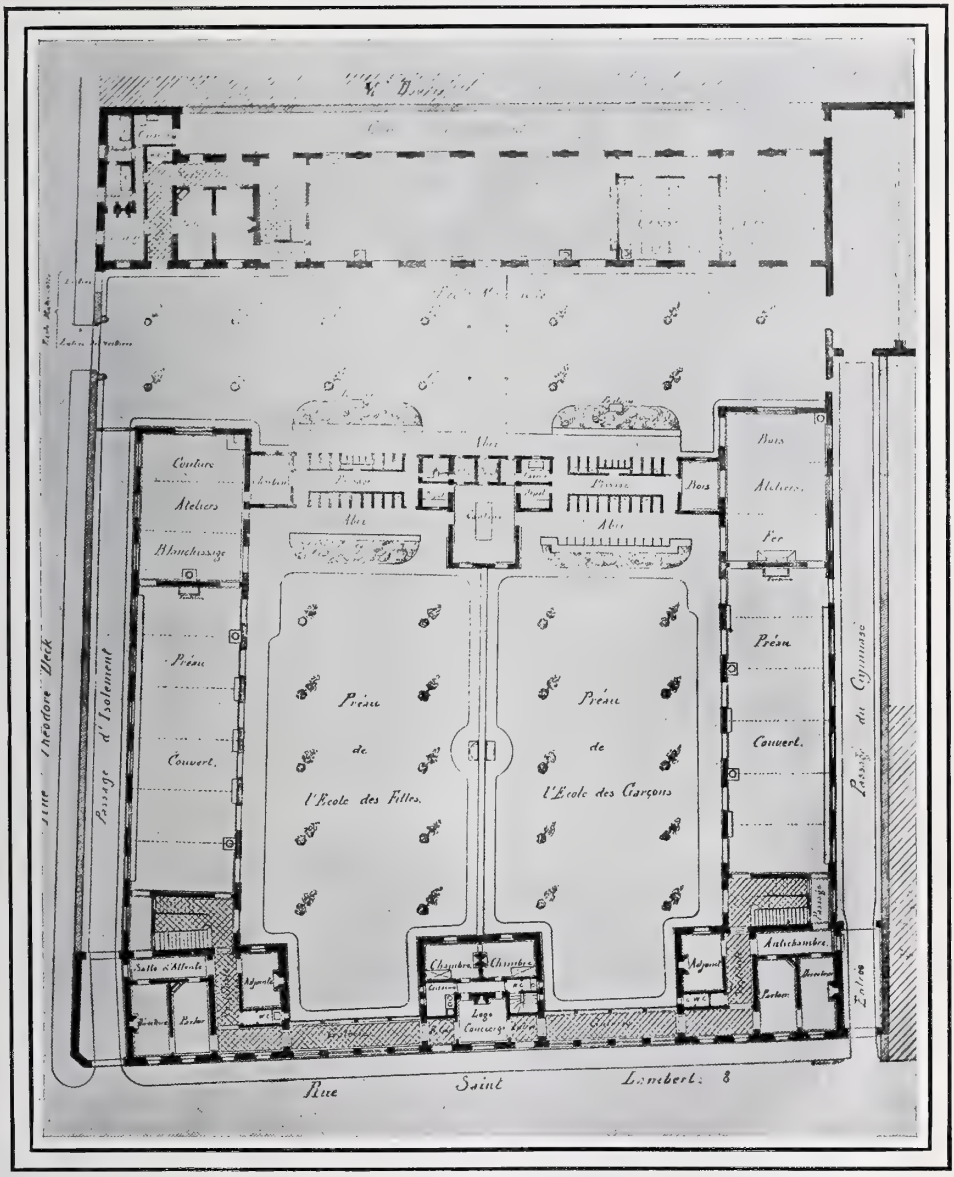


FIG. 2.—PLAN OF SCHOOLS ON RUE SAINT-LAMBERT.

school for 300 children; 4, a gymnasium for the use of the schools and the gymnastic societies of the ward.

As will be seen from the general ground plan (Fig. 2), the course adopted by the architect may be summed up as consisting in the first place of one leading feature, viz.: grouping together the three uncovered playgrounds, and placing the principal school buildings as far apart as possible. The buildings have been placed parallel to the sides of the ground and sufficiently distant from the edges to leave an isolating courtyard. The remaining part of the ground at the rear, on the right hand side, came in naturally for the gymnasium. The cantine, placed in the center, serves all three schools. It should be noted that the children have no direct communication with the cantine, a truck carrying the meals being conveyed into the playground of each school. Note should also be taken of the passage separating the closets and allowing of the isolation of the external air, and the supervision of the flushing cisterns, which is particularly troublesome in winter; the covered ways connecting the three playgrounds with the cantines and closets, and finally, the arrangement of groups of shrubs which mask, lightly but effectually, the four rows of closets.

As regards the means of execution, the principle adopted is that of slight walls with metallic framework for the class-rooms, and of thick walls for the administration buildings, containing the apartments of the head master and head mistress.

The brick and stone, mingled with the bright colors of the ironwork and the darker woodwork, give these buildings a fresh and bright appearance which is particularly appropriate to a school.

The walls dividing the playgrounds are low, so as to confine the separated spaces as little as possible.

Each class-room on the first story is ventilated by inlets placed in the window sills and by pipes leading to the roof. The class-rooms are lighted from one side only. Frames placed high up in the partition which divides off the passage give light to the upper part of the room and contribute to the ventilation.

In designing these schools M. Bouvard applied those excellent principles by which he had previously been guided in the construction of the Ecole Nationale Professionnelle at Voiron, in the County of the Isère, namely: well-planned installations; nothing luxurious, either internally or externally, but all the comfort that can be desired; no buildings of severe aspect; no courtyards enclosed by four walls; no high enclosures; but everywhere possible, flowerbeds and shrubberies, light and air, in abundance.

M. Bouvard's work is extremely varied, and he does not disdain any subject. Thus, alongside the examples already spoken of and



FIG. 3.—ENTRANCE GATE, CARNAVALET MUSEUM.

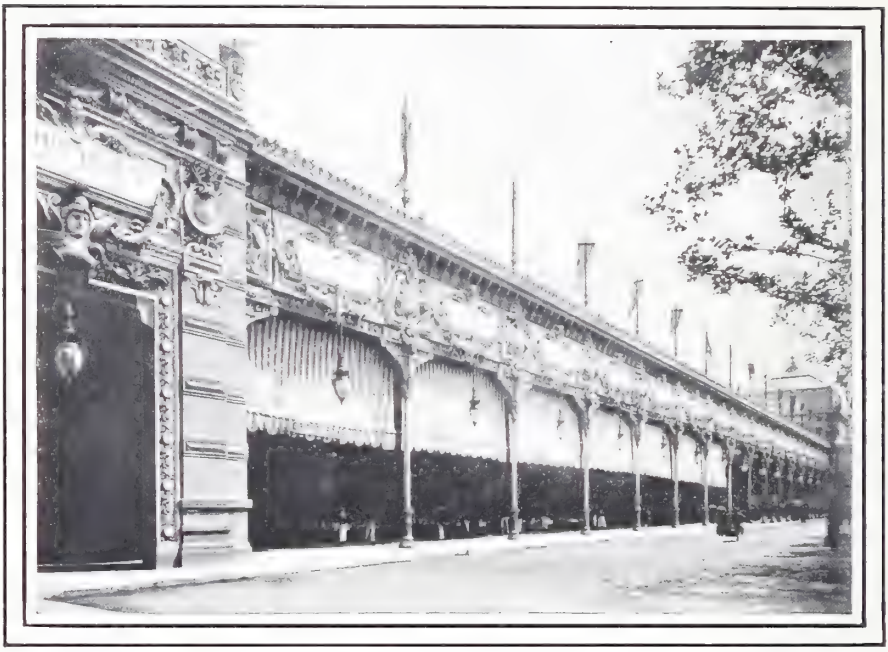


FIG. 4.—PALAIS DES INDUSTRIES DIVERSES, EXPOSITION OF 1889.

those described further on, we see him undertaking the reconstruction of the entrance-gate of the Carnavalet Museum.

The old Carnavalet mansion, which was occupied for some years by Madame de Sévigné and her daughter, Madame de Grignan, is the property of the City of Paris, which has transformed it into a museum intended to contain everything in the way of fragments of architecture, books, publications, and so forth, bearing on the history of Paris. The entrance-gate having to be remade, the task was entrusted to M. Bouvard, whose work was especially delicate from the fact that it was necessary to keep close to the sentiment of a piece of architecture which is regarded as a model of its kind. Consequently, the congratulations he received were all the warmer when it was seen that he had coped successfully with the difficulties of the undertaking. (Fig. 3.)

The Universal Exposition of 1889 furnished a further proof of the suppleness of M. Bouvard's talent, for there he was called upon, with the eyes of his master, M. Alphand, benevolently watching him, to design the Palace of Various Industries, and the much-admired Central Dome.

The Various Industries Palace (Palais des Industries diverses), of which Fig. 4 is an illustration, consisted essentially of a main building extending almost the entire width of the Champs de Mars,



FIG. 5.—DOME OF THE PALAIS DES INDUSTRIES DIVERSES.

and two wings advancing towards the Seine. Its superficial area was 106,530 square meters.

The main building comprised:

1. A group of seven galleries of 25 meters span, parallel with the Seine on the Avenue de La Bourdonnais side.

2. A symmetrical group on the Avenue de Suffren side.

3. A gallery of 30 meters span, perpendicular to the Seine and situated between the two above-mentioned groups.

4. On the circumference, towards the Seine, the Avenue de Suffren and the Avenue de la Bourdonnais, galleries of 15 meters span, which formed a covered promenade by the upper garden and provided space for restaurants, cafés, etc.

At the Seine end of the Gallery of Thirty Meters was situated the Grand Central Dome, with pavilions adjoining, forming a monumental entrance and constituting a sort of pendant to the Trocadero. At the other extremity this Gallery ended in an immense staircase surmounted by a cupola of smaller dimensions than the Dome and giving access to the upper floor of the lateral galleries of the Machinery Hall.

The Gallery of Thirty Meters, situated in the axis of the Champs de Mars, constituted the great central artery of the Exposition. It was 167 meters long and extended over an area of 5,010 square meters. It produced a highly imposing effect.

The metallic frame of this gallery comprised seven girders, 25 meters apart, which figure equalled the span of the contiguous galleries.

The plan of the General Industries Palace, as first conceived, did not include any Central Dome, but simply a porch. It was, however, very soon recognized that a porch was not adequate, and that a more powerful motive was needed in order to give the palace relief and avoid its being dwarfed by the Machinery Hall, the Fine Arts Palace and the Liberal Arts Palace. It was, therefore, decided to erect a dome 65 meters in height and 30 meters in diameter.

As will easily be seen by referring to the illustration on page 299 (Fig. 5), access to this dome was obtained through a porch, which was flanked by two square towers and ornamented with a projecting balcony. On the right and left were two pavilions, each bounded by four pylons.

A balcony running round the interior of the dome at a height of 8 meters from the ground gave an opportunity of viewing the Grand Gallery of Thirty Meters, and the central part of the Machinery Hall on one side, and the gardens, the Fine Arts Palace, the Liberal Arts Palace, the Eiffel Tower and the Trocadero Palace on the other side.

The framework of the dome comprised eight principal half-trusses



FIG. 6.—DOME OF THE PALAIS DES INDUSTRIES DIVERSES.

extending from the ground to the summit of the cupola, a distance of about 60 meters.

The erection only occupied ten months. The Central Dome and accessory constructions required the use of 1,046,000 kilograms of iron, for a covered surface of 1,871 square meters. (Fig. 6.)

The Various Industries Palace differed greatly from the Machinery Hall and the Fine Arts Palace in the number of its galleries, the diversity of the objects it was destined to contain, and the various purposes which its parts were intended to fulfil. It was not associated with a single thought, like the said Hall and Palace; its form, style and decoration, instead of contributing to the expression of one idea, could, and in fact was bound to, interpret a number of complex ideas. Its scope was less limited, and left the architect much more freedom. (Fig. 7.)

There was another circumstance which tended to increase the independence of the architect and constructor. Whereas the idea of permanently retaining the Machinery Hall and the Arts Palaces had entered M. Alphand's mind almost at the outset, the Various Industries Palace, or at all events the greater portion of it, was doomed to disappear after the close of the Exposition. This ephemeral character of the edifice allowed M. Bouvard to give free play to his fancy, and to resort more than he would otherwise have done to flimsy materials, imitation revetments and modern processes of every sort.

The clever architect did not fail to avail himself of the latitude, both in conception and in execution, permitted in connection with the Palace which he was given to construct; he profited by it with intelligence and talent, in order to present to the public, not only something satisfactory from the point of view of taste, but numerous subjects for study as well; he profited by this latitude also to give as much prominence as possible to the various materials and modes of construction and decoration current at the present day, and to open up a field for experiments of an interesting character. In this respect his programme thoroughly responded to the purpose of the Exposition; and it responded also to the mission of the State, whose duty it is to encourage invention whenever the occasion presents itself, and to afford facilities for the bringing out of new creations.

The Exposition galleries properly so-called, that is to say the buildings destined to contain exhibits, were of the simplest character. They were nothing more than shelters covering the articles exhibited; the essential purpose for which they were designed was to provide convenient spaces capable of being easily subdivided. M. Bouvard carefully excluded therefrom all ornamentation of an encumbering nature, as this would have lessened the effect of the

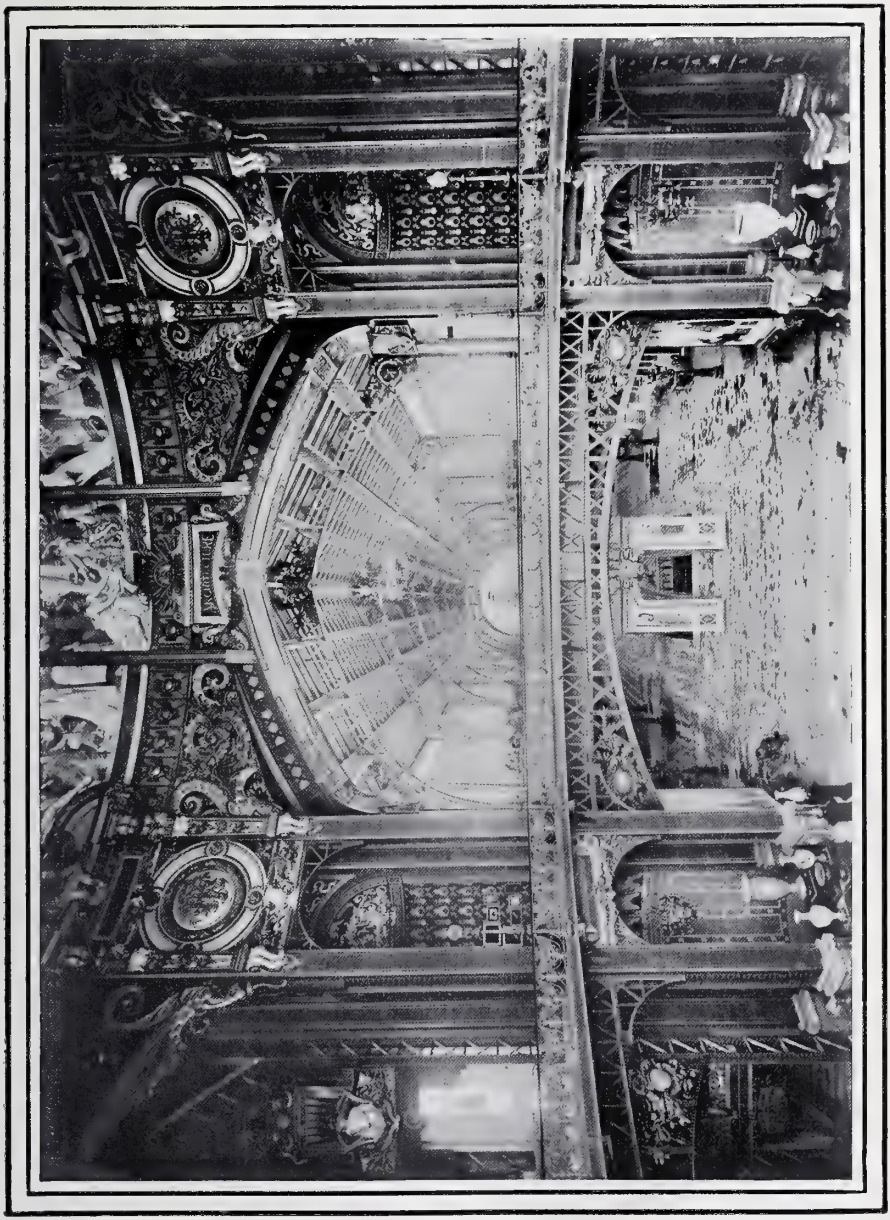


FIG. 7.—INTERIOR OF THE PALAIS DES INDUSTRIES DIVERSES.

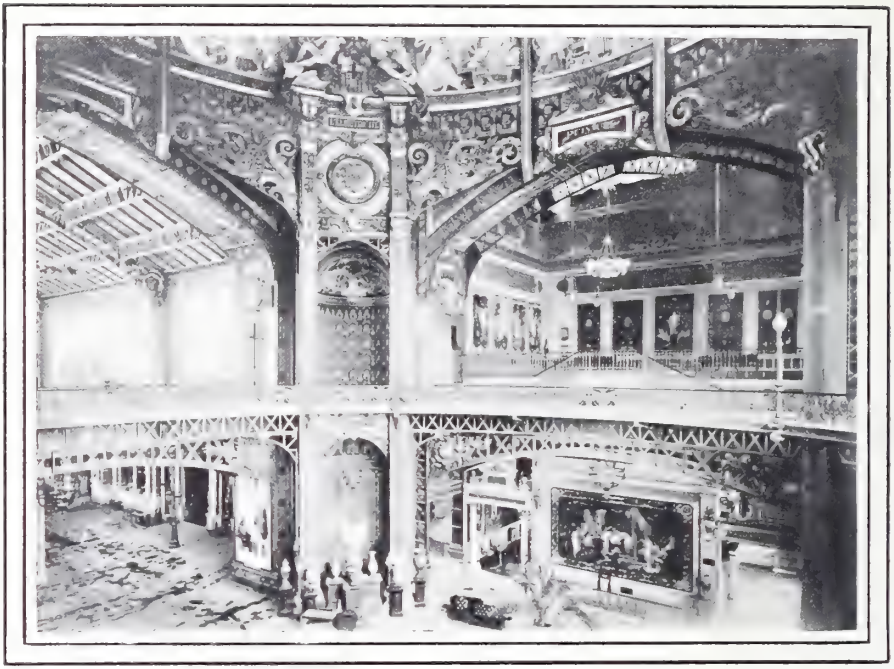


FIG. 8.—INTERIOR OF THE PALAIS DES INDUSTRIES DIVERSES.

exhibits themselves and interfered with the harmony of their arrangement.

The bulk of the decoration was concentrated upon the vestibules, promenades and principal galleries, or else reserved for the motives intended to contribute to the general effect of the edifices situated on the Champs de Mars. (Fig. 8.) Among these motives, the group at the porch or central vestibule of the Dome furnished the essential element of the internal and external decoration. The architect made this group a truly remarkable monument, dominating all the other constructions with those bold outlines which the use of iron renders feasible at the present day. Unmeasured praise was bestowed on the fine silhouette of the Dome and its elegant contour. The effect was especially pleasing during the illuminations, when lines of fire threw the figure of the Dome in strong relief against the sky.

The cupola presented a peculiarity worthy of notice. Instead of being lighted, as is customary, by a skylight turret, its upper part was solid, while its lower part was glazed between the trusses. Such an arrangement would be inapplicable to a stone edifice, but with metal it became both easy and rational. It had, moreover, the advantage of admitting daylight to the interior of the cupola under conditions which showed up its extreme lightness and set off its multi-colored decoration in the best possible manner.

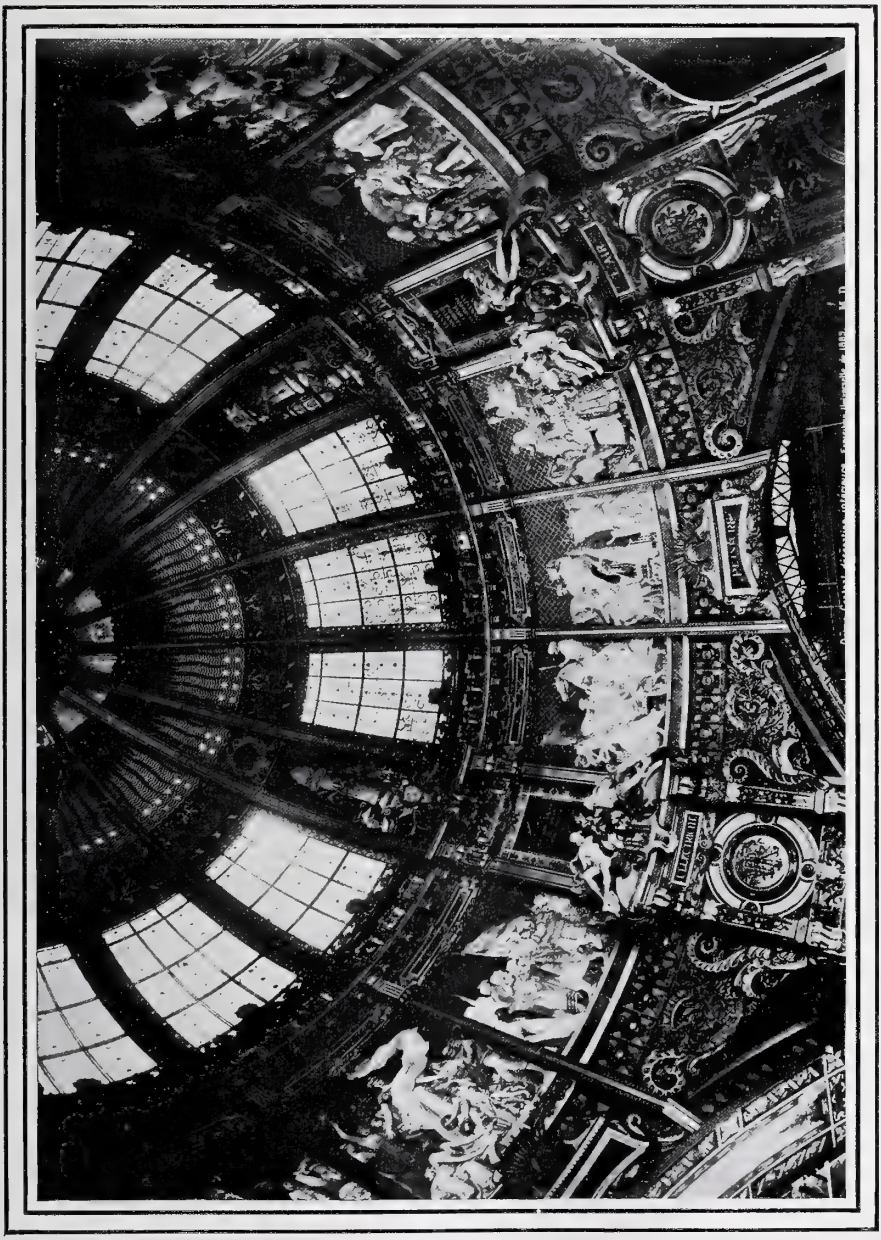


FIG. 9.—DECORATIONS OF THE DOME—PALAIS DES INDUSTRIES DIVERSES.

The Gallery of Thirty Meters, being the main artery of the Palace, called for a certain amount of ornamentation, and above all, had to be of noble proportions. M. Bouvard adopted the course of giving it considerable height and lighting it laterally by friezes of stained glass placed between its gutters and the roofs of the adjoining galleries. At the exits from the 25 Meter Galleries, monumental doorways, differing from each other in design, marked the respective classes and made the nave a sort of thoroughfare of national industry.

The Various Industries Palace and its Central Dome met with praise from all sides, and when, at the close of the Exposition, the Palace had to be demolished, care was taken to preserve the Dome and the Thirty Meter Gallery; and since then, until quite recently, visitors who contemplated the Champs de Mars from the vantage ground of the Trocadero were still able to form an idea of the splendid picture provided by M. Bouvard for the delectation of so many millions of citizens of all countries.

In 1878 M. Bouvard had been created a Knight of the Legion of Honor, and for his Central Dome he was rewarded with the Officer's Cross in that distinguished order. It was a well-merited recompense for the industry of an architect who, while achieving such results at the Champs de Mars, had found time to construct at the other end of Paris an edifice which subsequently was destined to acquire great notoriety. We refer to the Bourse de Travail, which was founded by the Municipal Council for the use of workingmen's organizations and which had afterwards to be closed by the Minister of the Interior, M. Charles Dupuy.

This establishment is situated near the Place de la République. It consists of an underground basement, a ground floor with partial entresol, and five stories above. (Fig. 10.) Its length is 36 1-3 meters, and it is 40 meters in depth. The principal departments are grouped around a central courtyard, whence they receive light, the irregularities of the perimeter, which is bounded by party walls, being utilized for the subsidiary services, exit staircases, water-closets, air shafts, etc.

Three large doors give access from the street to a spacious vestibule communicating with a gallery, which leads to all the ground floor offices and to the four staircases, by which the basement and the upper floors are reached. In the center is the large glazed courtyard, arranged as a hall for holding big meetings. The principal rooms are so disposed as to admit of their being thrown into this hall when special mass-meetings are held. With this object, the upper tier of seats is on a level with the floor of the periphery of the hall, whereas the middle is one meter below it. In the space thus enclosed between the tiers of seats and the true floor of the hall are

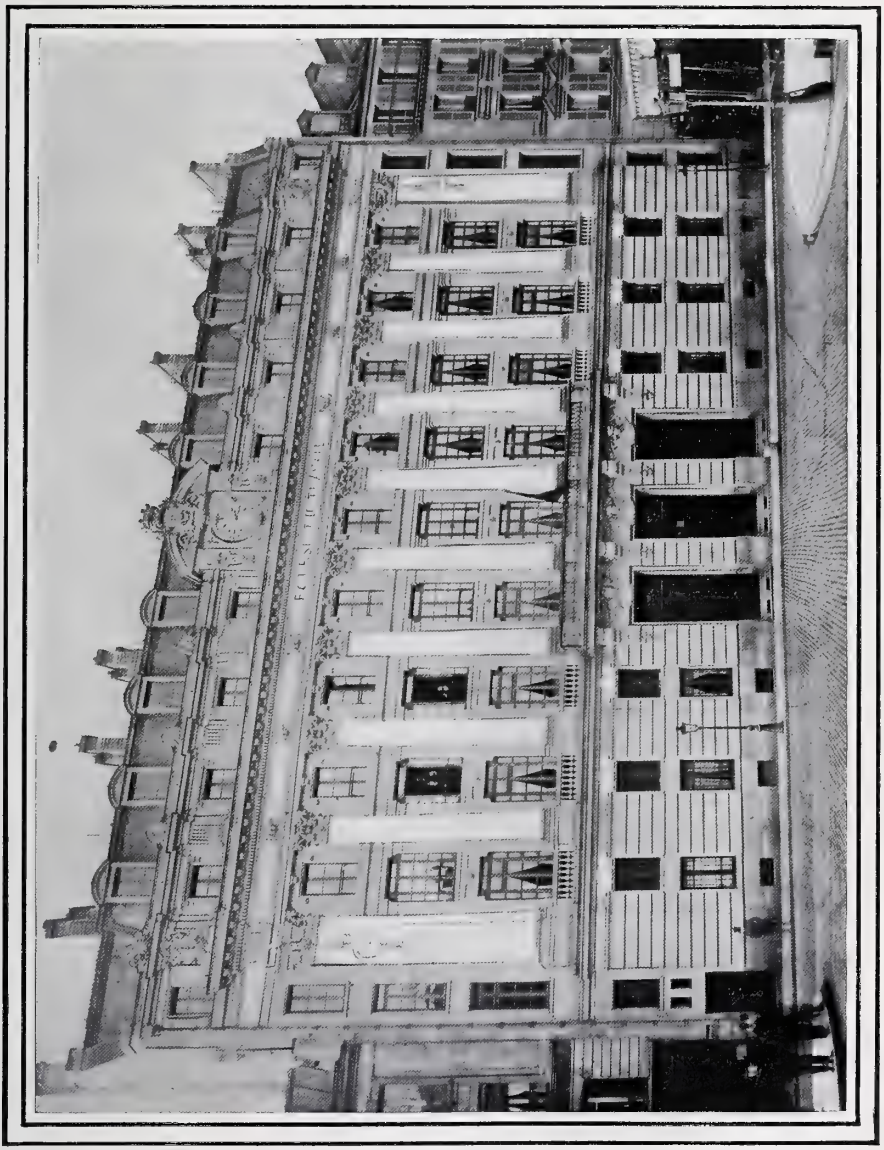


FIG. 10.—BOURSE DE TRAVAIL.

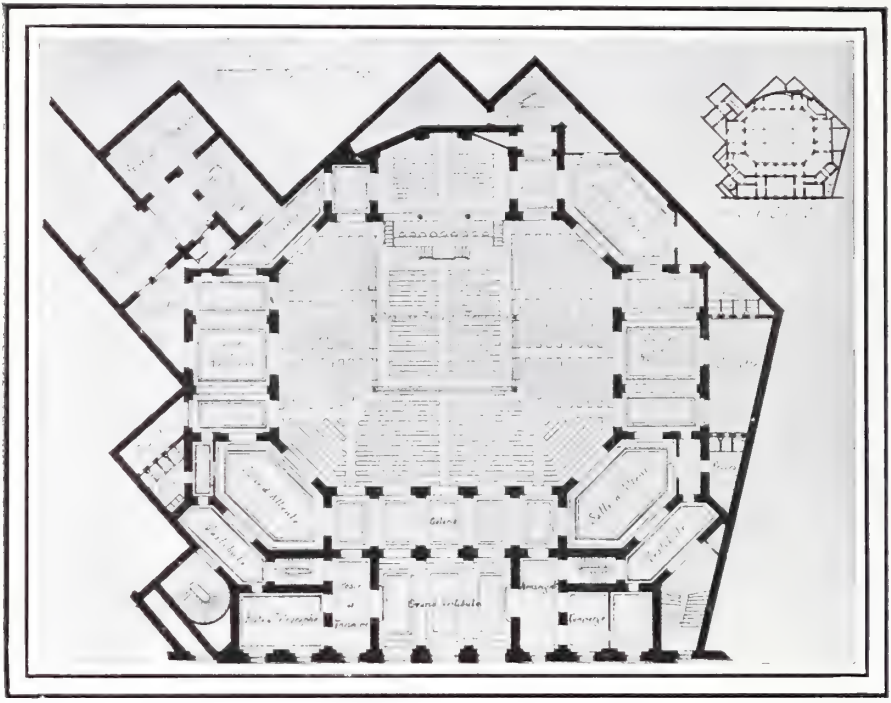


FIG. 11.—PLAN OF MEETING HALL, BOURSE DE TRAVAIL.

contained the heating, ventilating and other pipes. (Fig. 11.) The other premises comprise:

Sub-basement: Cellars, hot-air stoves, lighting and ventilating apparatuses; a large hall for holding strike meetings, with three small rooms annexed; four groups of closets, vestibules and exit galleries at the foot of four stairs.

First floor: Fronting on the rue du Château d'Eau, library, reading room and offices; the rest of this story consists of a committee room, a room for meetingfs, with anteroom, etc. A large gallery or corridor runs round the building and puts all the various services in communication one with another.

On the other floors: Four rooms for meetings or conferences and 132 offices for workmen's societies, corporations or syndicates.

In the beginning, the works were conducted with much precaution, on account of the troublesome nature of the subsoil, which contained a considerable quantity of water—a sort of subterranean river. It was necessary also to underpin the greater part of the party walls, they having little or no foundation. At this point of the city the ground has been found to comprise filling-up as far as 4 1-3 meters below the street level, then $1\frac{1}{2}$ meters of green mud, $\frac{1}{2}$ meter of greenish sand and gravel, 1 meter of fine yellow sand, and $3\frac{1}{2}$ meters of coarse gravel.

The Bourse de Travail rests upon 90 shafts varying in section from 1.90m to 4.90m, according to the weight they have to support, and filled with a concrete formed of stones and a mortar made of Portland cement. These pillars are connected together by arches made of limestone and the same kind of mortar as was used for the pillars.

The large central courtyard, which is 24 meters long, 19 meters wide and 7½ meters high to the gutter, is covered in by a glass roof resting on an iron frame without any interior bearing points. It is capable of containing 1,500 persons, and, as we have already stated, can be enlarged by the addition of the smaller halls which surround it. The floor is made of iron, with glass pavement in the center in order to give light to the strike hall beneath. All the other floors are likewise of iron.

Every floor is provided with water, electric light, telephone, fire extinguishers—in a word, everything necessary for the efficient working of a great public establishment containing in a relatively small space a number of important departments.

The ground, which was purchased by the City, cost 1,010,000 francs. The expense of construction, fitting up, and furnishing, amounted to 1,920,000 francs, say $586,000 altogether.

It was a further notable achievement for M. Bouvard to have succeeded in erecting a public edifice of such a character at a cost not exceeding that of a large apartment-house.

This article would be incomplete if, before showing M. Bouvard in his role of decorator of the City and organizer of all the grand fêtes, we did not say just a word concerning the Municipal Disinfecting Ovens which have been built after his plans, in the rue des Récollets, near Saint-Martin's Canal.

This establishment is arranged in a most ingenious manner, and the architect has strictly followed the programme laid down. There is a complete separation between the articles to be disinfected and those already purified. The establishment has two doors: one for bringing in the infected articles, opening on to the arrival courtyard, and the other for the removal of the disinfected articles, which opens on the departure courtyard. All contaminated articles that are transportable are brought to the stoves in air-tight conveyances. The articles are immediately disinfected and then carried back to the house whence they came in different conveyances and by different men from those which brought them. After each operation, the conveyance used for transporting the infected articles undergoes disinfection. Furthermore, the employees whose duty it is to manipulate the infected articles are forbidden to come in contact with their other colleagues, until they have changed their clothes and cleansed themselves in a special manner. In order to enforce this, they are

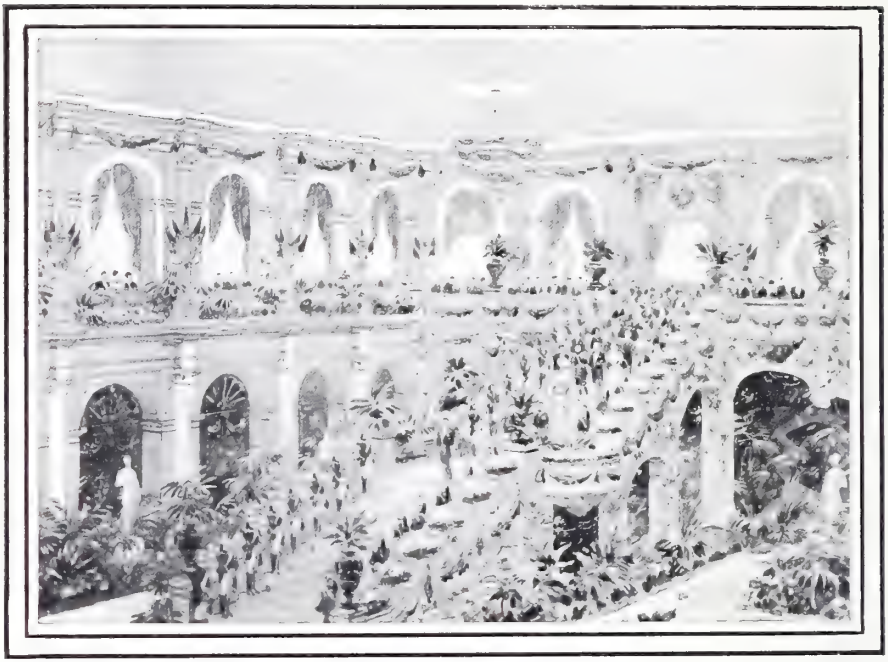


FIG. 12—IMPROVISED STAIRWAY IN THE COURTYARD OF THE HOTEL DE VILLE.

precluded from leaving the premises where they work except by passing through two rooms, a dressing room and a lavatory, each of which is provided with two doors, neither of them opening until the other has been closed by means of an automatic contrivance.

The Paris Municipal Disinfecting Ovens are considered by all hygienists to be perfect examples of such establishments.

It is certainly remarkable to see that an architect who is able to organize such a prosaic establishment as the above, even its smallest details, is equally capable, when required, of transforming himself into a clever scene-setter and giving an artistic stamp to the embellishments (sometimes ephemeral ones) of the city. This invaluable aptitude has displayed itself on two occasions in particular, viz.: in the month of October, 1893, when the Russian Admiral Avellan came, and in 1896, when the Russian sovereigns visited Paris.

In 1893 it was a veritable scene from fairyland which presented itself to the countless multitude of people assembled in front of the Hôtel de Ville. Among the most pleasing of the motives were two ships, designed by M. Bouvard. Their hulls were formed of a series of reddish imbricated scales, and at the bows there were two gilded hawse-holes. A pair of Tritons, symmetrically placed, were blowing two golden horns; above them were two mythological figures of sea-gods. At the stern of the Republic, in a white robe and a dark

blue mantle, reared herself proudly on a rounded socle. Her bare feet resting on the azure sphere, sent forth golden rays. Her right hand was lifted to the height of the horizon, while her left arm, stretched towards the sky, brandished a torch and a sun-colored pendant. The after part of the ship bore two escutcheons with the city arms on them, and represented the poop of a vessel. The ship was flanked on the right and left by pylons supporting immense shields with the Russian arms on them. Around these pylons were maritime engines bearing commemorative inscriptions.

On board these ships were orchestras and choirs, which discoursed an admirable programme of music while the banquet of 600 covers,

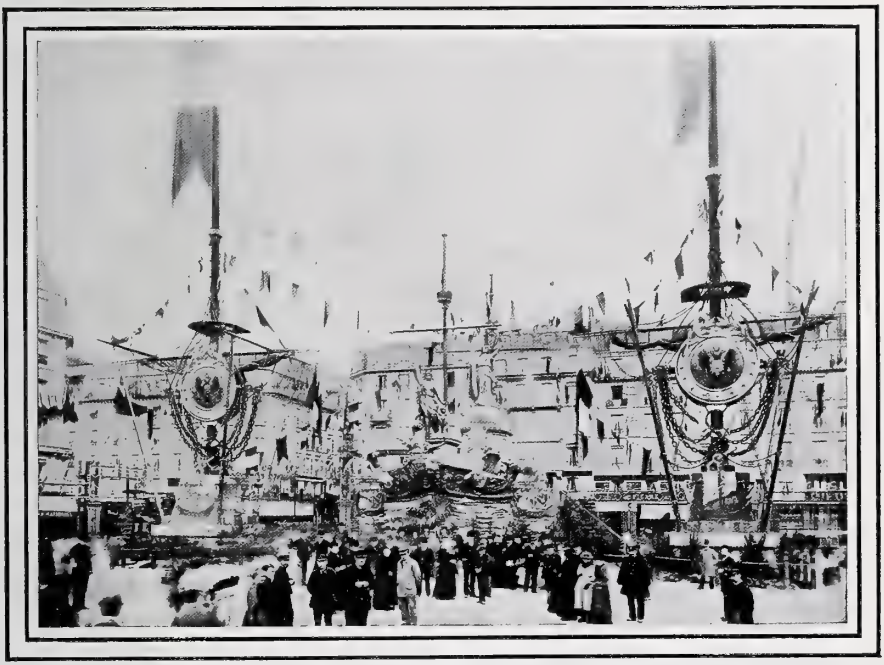


FIG. 13.—DECORATIONS IN THE SQUARE OF THE HOTEL DE VILLE.

presided over by M. Carnot, was taking place inside the Hôtel de Ville.

At half a score of other points in Paris M. Bouvard gave proofs of the versalitity of his imagination, and the luminous pylons which he installed on the Place de l'Opéra, near the Military Club, where the Russian officers were lodged, elicited unbounded admiration from the vast crowds which congregated at that spot.

In 1896 it was again at the Hôtel de Ville that M. Bouvard distinguished himself. He surpassed all his previous efforts by the magnificent display which he prepared for the occasion of the reception of the Russian rulers. Within the Hôtel de Ville there was an

unprecedented profusion of lights and flowers. A grand staircase was improvised in the great central courtyard, in order that the illustrious visitors might proceed direct to the hall where stood the monumental vase presented to the City by the Tsar Alexander III. (Fig. 12.) Outside M. Bouvard confined himself to garnishing the principal entrance with a rich awning, so as not to disfigure the fine façade of the edifice by overloading it with ornamentation. On the square, in front of the building, two hemicycles with elegantly designed colonnades were erected for the choirs. At the corners of the square rostral columns, with the city arms, and masts entwined with flowers and surmounted by the imperial eagle, completed the decoration. (Fig. 13.)

Throughout Paris evidence is to be seen of his handiwork, sure and yet light. It is he who conceived the delightful notion of putting flowers around the trees at the Rond-Pont of the Champs-Elysées. The decoration of that avenue, the Place de la Concorde, and the Terrace of the Tuileries was also effected by him.

The Government, urged thereto by public opinion, has recently set a new seal upon M. Bouvard's reputation by conferring on him the grade of Commander in the Legion of Honor. This is probably not the last distinction which will be bestowed on this gentleman, who, in the midst of his heavy labors, is always urbane and good-humored.

René de Cuers.

THE SCHOOL OF ARCHITECTVRE of the University of Pennsylvania

In days of old as we are told,
There lived a man named Ben.
A friend was he and so are we
To Pennsylvania men.

A ready blade, he often made
Ingenious little toys.
He built a kite with great delight
And shocked the little boys.

This ancient squire did then aspire
A public school to found.
And with a dash he raised the cash
And bought a lot of ground.

And then it grew as acorns do
To be a mighty tree,
And Benjamin since then has been
Of great celebritee.

And now we raise our songs of praise
To good old Father Ben
A friend was he and so are we
To Philadelphia men." College Glee.





COLLEGE HALL, UNIVERSITY OF PENNSYLVANIA.

ARCHITECTURAL SCHOOLS IN THE UNITED STATES.

University of Pennsylvania.—No. 2.

IT is unlikely that good old Dr. Franklin, farsighted philanthropist that he was, ever dreamed that the Charitable School founded in Philadelphia in 1740, raised to the dignity of an Academy in 1753, elevated to a college in 1755, and amalgamated in a university in 1791, would one day comprise upwards of thirty large buildings occupying some sixty acres of land, and would expand to seven great divisions whose combined enrollment amounts to nearly three thousand students at the present day. Probably all that Dr. Franklin had in mind when he wrote his pamphlet entitled "Proposals Relative to the Education of Youth in Pennsylvania," was to free his Charitable School from the load of debt that it was struggling under, to obtain for it a charter, and to establish it upon a sound educational and financial foundation. He builded better than he knew. As the song hath put it, the acorn grew until it became for all time the pride and glory of the great State of Pennsylvania, whose name it bears.

The last department that was added to the University of Pennsylvania, and the one, perhaps, farthest from the thoughts of the celebrated Doctor, is the School of Architecture. This course comes under the head of the Towne Scientific School, which latter, together with the School of Arts, is included in the college division proper of the University. Thus the quarters of the School of Architecture are situated in College Hall and the school is governed by the rules and regulations that apply to the various departments in that building. The origin and growth of the University of Pennsylvania's School of Architecture well illustrate the need which the members of the architectural profession in Philadelphia felt for means by which young men of that vicinity might receive systematic and comprehensive training in architecture, and also the deep interest which said members took in the effort to establish such a school. At the instigation of the Philadelphia Chapter of the American Institute of Architects a committee was formed about a dozen years ago for the purpose of devising ways and means for providing architectural instruction in that city. The most feasible thing to do seemed to be to confide the infant project to the protecting and powerful wing of the great University in West Philadelphia. Accordingly, in the year 1890, we find the chairman of the said committee, Mr. T. P. Chandler, Jr., supervising in a necessarily modest way lectures and instruction in architecture upon the top floor of the College Hall Building at the University. At the end of the first year the Chair of Architecture was established by the trustees, and Warren Powers Laird, who had been called from abroad during that year to take charge of instruction, was elected to fill it. Professor Laird's first associates in the school were Charles E. Dana, the well-known water colorist, and Julian Millard. By 1893, the school had already grown to such proportions that special instructors in design, ornament and free hand, namely, Edgar V. Seeler, Herbert E. Everett and George Walter Dawson, were added to the staff. The presence of these men materially strengthened the æsthetic quality of the school's influence—a quality unmistakably in evidence from the first. It was manifestly the policy of those responsible for the school's interest to not merely make the various branches of free hand work incidental to the study of design, but to give each one an individual importance primarily for its own sake, and ultimately for the sake of the broadest artistic development of the architect and man. To this end the instructors in the essentially æsthetic branches of the course have been chosen particularly for their recognized abilities as artists in their respective lines. As the school grew this policy was consistently maintained, as shown by the appointment of Wilson Eyre as instructor in pen and ink, and his successor, Frank Allison Hays,



From a Wash Drawing.
School of Architecture, University of Pennsylvania.

and also by that of Edmund Stewardson and his successor, Henry Plasschaert, as instructors in modeling. The personalites of these various art instuctors have created a strong artistic atmosphere about the department, which hence savors of a Fine Arts School in spite of the disadvantages of inadequate facilities which all such schools invariably meet with in their early years. It is this enthusiasm for art, generically speaking, which the instructors of the school seek to inspire in the students and also the prominence given to art instruction, specifically speaking, that, undoubtedly, are the most potent reasons of the school's success. An examination of the circulars of information issued every year by the Pennsylvania School of Architecture reveals some interesting data concerning the time which is devoted to these various art subjects. Allowing for the slight changes that occur from time to time in the course, it is found that an average of seven hours per week, during the last three years has been prescribed for work of this nature.* This time has been divided as follows: Pure freehand drawing from cast, antique, nature and life, four hours; water color, three hours (during two years); and pen and ink rendering, two hours (for one year). This time is entirely distinct and separate from the still greater portion devoted to what might be termed incidental freehand work, such as the varied pen, pencil and brush exercises in connection with Freshman Architect-

*There is also offered, as optional work, two hours in modeling (all classes) and one of pen and ink rendering (seniors and second year specials).

ural Drawing, Architectural History, Historic Ornament, Design, Summer Work, etc. The following table will illustrate more concisely the allotment of time to the various subjects in the Junior year:

SUBJECTS.

Freehand.—Pure freehand drawing, pen and ink rendering, water color drawing; hours per week	9
Engineering.—Mechanics and graphics, building construction, heating and ventilating, plumbing and drainage; hours per week	5
History; hours per week	3
Design; hours per week	15

To show the characteristic insistence with which the school demands that its students shall learn to draw, and not only that, but also that they shall be accomplished draughtsmen, the present fifth year or Post Senior course is herewith tabulated:

Antique	Four hours per week.
Water Coloring Rendering	Six hours per week.
Ornament	Nine hours per week.
Design	Thirty hours per week.

In thus endeavoring in so impressive a manner to cultivate and train the eye and the hand of the student to the end that he may be able to express his architectural knowledge, not only properly and adequately, but artistically to a degree, in brief, in thus aiming to make the name architect a synonym for artist in the largest sense of the word, Pennsylvania's School of Architecture has made for itself a very high and by no means simple standard of attainment. How far the school has succeeded is a matter of vital interest to everyone concerned in the education of the architect. It will answer the question: how far is it possible to make an artist of a man by a four years' course in architecture, about one-third of which is necessarily given to liberal and scientific studies that have little or no relation to the arts? The work of the men both during the course and in after years obviously is the best criterion of a school's worth. This does not apply to the naturally talented students, some of whom are usually found in every class and who would make a good showing under any conditions, but to the rank and file, who, before entering college, were totally unpractised in drawing. These are the men whose work forms the real test of a school's strength. The helplessness of the student in the first stages of learning to draw calls for something more than the instructor's mere technical skill to overcome; it calls for tact, encouragement and stimulation, besides unlimited patience. Almost any mathematician can teach mathematics, but it is not every artist that can successfully instill

artistic sense into a class of rollicking college boys. Whatever measure of success therefore be granted Pennsylvania's School of Architecture must be ascribed largely to the personalities and skill of the instructors. The accompanying marginal illustrations are from examples of the student's work in freehand and kindred subjects, picked out almost at random from the collection in the department shelves. Concerning the work of the men after graduation more will be said below.



From a Pencil Drawing.
School of Architecture, University of Pennsylvania.

A great deal might be written concerning the value of freehand drawing in the education of the architect. Its most obvious and practical use is in enabling the draughtsman to express his ideas



FREEHAND ROOM, SCHOOL OF ARCHITECTURE, UNIVERSITY OF PENNSYLVANIA

with accuracy and facility. For preliminary illustrative sketches, designing ornamentation and drawing out large scale details, skill

in freehand is invaluable. Obviously the more a draughtsman studies his design, the more likelihood is there of its constant and satisfactory development; and by studying is meant the unsparing use of pencil and tracing paper. The draughtsman who is not embarrassed by a lack of facility with his brush and pencil will, other things being equal, make more studies of his work, thus developing more thoroughly the possibilities of his design than he whose draughting is crude and labored. It is true that "other things" are not always equal. Instances are not wanting wherein a clever draughtsman and beautiful renderer has turned out work of which the artistic appearance is entirely disproportionate to the way in which the requirements of the problem have been met. In these cases, however, the men are almost invariably naturally talented artists, and such men are not always disposed to sacrifice for the practical and prosaic their opportunities to produce artistic effects. The fact that extremely clever draughtsmanship may become a dangerous tool in the hands of the young architect is not a valid reason for questioning the merits of the Architectural Course under consideration. The great majority of architectural students undoubtedly need all the freehand training they can possibly get.

But a deeper import than any of the things mentioned is given to the studies of pure drawing at the University of Pennsylvania. This is the training of the perceptive faculties, i. e., the powers of observation and mental retention. The creative ability of an architect must depend first upon his resources gained through observation of architectural forms. The student confronted by his first problem in design naturally employs the simple classic forms which he has just made his own. They are his entire stock in trade at the beginning—the first evidences of architectural language which his tender experience can produce. Like an infant learning to talk, his first forms of expression will be those that have been dinned into his ears the most incessantly, and his progress in fluency and resourcefulness of speech will be directly as the cultivation of his faculties of observation. Freehand drawing trains the eye to discern and study the main as well as the most subtle distinctions in form, proportion, color, light and shade and texture. It trains the mind to memorize what the eye has observed, and to make the knowledge its own. It induces the habit of photographing upon the eyes' retina, so to speak, all forms that may be of value to the student's mental storehouse of architectural knowledge. This storehouse, or mental sketch-book of an architect is exactly similar, relatively speaking, to the mental note book of an author. In literature, the faculties of observation are, perhaps, even more imperatively called into requisition than in architecture, and there is included in the training for the former profession no course of study, which in its

One of the conditions affecting the design of the Cathedral when its erection was finally determined upon in 1894, was, that, the site being already hemmed in by lofty flats, some feature of great height was essential to reveal the position of the church at a distance. A tower was selected for this purpose, but a tower of proportions somewhat attenuated. When completed it will be nine times its breadth in height, as against proportions of nine to two in the case of the Victoria Tower of the House of Parliament. This latter is



A CAPITAL IN ONE OF THE AISLES OF THE WESTMINSTER CATHEDRAL.
John Francis Bentley, Architect.

80 feet square as against 30 feet square of the new campanile, and being 325 feet high as against 280 feet, it contains eight times the cubical contents. Considerations of economy then disarm the critic who may feel that the campanile appears already like a plant struggling upwards towards the light, especially as Mr. Bentley has not distributed his means as Mr. Collcutt did in the case of the Imperial Institute. Indeed, towers of these proportions are not uncommon in Italy, and further East we may admire the minaret and pagoda. The feeling then is perhaps due to the English taste for sturdiness,



VIEW FROM THE SOUTHEAST WITH THE AISLED LADY CHAPEL IN THE FOREGROUND.

John Francis Bentley, Architect.



From a Charcoal Drawing.
School of Architecture, University of Pennsylvania.

Here again, however, the principal values only are studied at first, the student being urged to "block in" the shadows in two or three tones. In the third and fourth years, drawings from the antique and life are successively taken up under Professor Everett, the work in the latter including time sketches of heads (one of the students usually posing for the class) and drawing of the nude, a professional model being secured for the purpose. The summer work prescribed for the students consists of twenty-four carefully made sketches from nature. These may be rendered in any medium and be of any description. In lieu of the sketches, twelve weeks' work in an architect's office may be chosen. Water color drawing is taken up in the third year under Mr. Dawson, some previous preparation for this work having been gained in the first and second years by practice in graded washes, rendering of the problems in shades and shadows, composition, etc. Very much the same policy is pursued in this subject as in free-hand drawing, the work at first being studies of simple colored



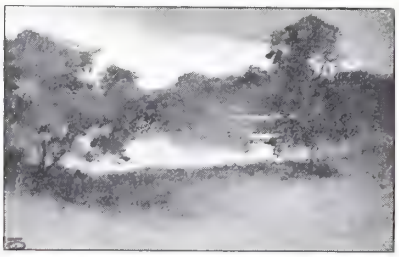
Water Color Work.
School of Architecture, University of Pennsylvania.

objects, and intended to give the student a "feeling for color" and confidence with the brush. In the latter part of the year some work from nature is done in the country about West Philadelphia, the greatest liberty being allowed the student



PENCIL SKETCH FROM NATURE (Summer Work).
School of Architecture, University of Pennsylvania.

in his choice of subjects. In the fourth year Mr. Dana takes charge of the class, and work of a much more advanced character is done. The enthusiasm which the men display over their water color work of this year is the best proof of their success in learning to handle this most elusive and difficult but architecturally effective medium. In the third year pen and ink drawing is taken up under the leader-



Water Color from Nature.
School of Architecture, University of Pennsylvania.

ship of Mr. Hays, a well-known architect and pen and ink artist of Philadelphia. After a few lessons spent in acquiring a good quality of line, the students practice rendering from plates and photographs contained in a work prepared especially for the purpose by Mr. Hays and Arthur Spayd Brooke, a former student of the school. Two hours per week for one year under Mr. Hays graduates the student in pen and ink, and prepares him to do work of the quality shown by the accompanying illustrations.

Work in modeling is superintended by Mr. Elliott, a recent graduate of Columbia University's Architectural School, and now instructor in architectural drawing of the first and second years. Mr. Elliott has introduced a new feature in the modeling course in this school, namely, the modeling, at a small scale, of large architectural designs. The models of some of the New York City skyscrapers shown at the recent Paris Exposition, and the modeling work of that nature that has been found necessary for our coming Pan-American Exposition at Buffalo, suggests the value of Mr. Elliott's idea.



Pen and Ink Work.
School of Architecture, University of Pennsylvania.



Modeling in Clay.
School of Architecture, University of Pennsylvania.

The preparattion for the work in Architectural Design in this school extends over the first year through the medium of simple problems accompanying the studies in Orders and Elements. These are taken up in detail and with great thoroughness, Professor Laird describing the forms and their characteristics in illustrated lectures. The students make notes of these



Pen and Ink Work.
School of Architecture, University of Pennsylvania.

lectures and are afterwards provided with blue prints of the Elements and Order plates. The latter are committed to memory to the smallest detail, frequent quizzes being held to test the student's knowledge.

In the sophomore year the study of design proper is taken up, the first one or two problems being rendered in India ink, and the later ones in color. In these problems the students are drilled in the principles of proportion and composition, five-hour sketch problems being given to develop quickness in design and rendering. In the third year, problems of increasing difficulty are given, the regular monthly designs being interspersed with sketch problems of a few hours only. Fifteen hours per week are given to this work in the third year and twenty-eight hours in the fourth year, the latter half of the senior year being devoted to the theses. The two higher classes in design were in charge of Mr. Edgar V. Seeler, the well known architect of Philadelphia, from 1893 to 1898, when the rapidly increasing extent of his professional work necessitated the severing of his active connection with the University, much to the regret of the students and officers of the school. He was succeeded by Frank E. Perkins, Architecte Diplômé par le Gouvernement Français. The natures of the problems in design given vary from the extremely practical to the imaginary. They embrace almost every kind of private and public building that can be found in and about the City of Philadelphia (except the skyscraper, we have not seen an example of this), as well as many others of more exceptional nature given principally to stimulate the imagination and to cultivate the broadest architectural sense. The greatest freedom is

allowed the student in his choice of styles, although classic forms naturally predominate. He is encouraged to amplify and develop the original scope of a problem and above all to make his design his own from the preliminary sketches straight through to the finals. He soon learns the fallacy of the idea that the short road to success in the study of Architectural Design lies in the ability to make a successful "swipe" from some plate or photograph in the library. At the same time the importance of the library for historical study



THE DEPARTMENT LIBRARY.
School of Architecture, University of Pennsylvania.

and research is continually impressed upon the student throughout the course.

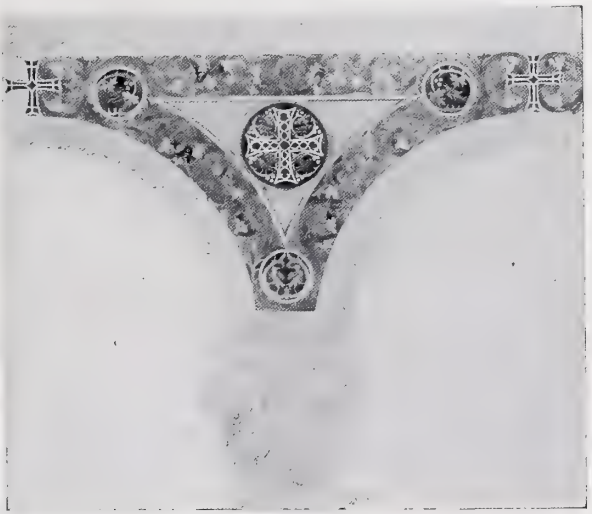
This delightful room, with its equipment of 10,000 plates and photographs and 600 volumes, files of art periodicals, etc., is always accessible, even during the preparation of the preliminary sketches (except in the case of the Scholarship Competitions).* Recently

*The John Stewardson Traveling Scholarship in Architecture awards one thousand dollars annually for travel and study abroad. Preliminary examinations in Construction, French, Architectural History and Drawing test the fitness of the candidate to enter the competition whose outcome is based upon a more or less elaborate problem in design. The fifth award will be made this winter. A University scholarship of the same character preceded the founding of the Stewardson and was awarded through four years. Competition is open to all Pennsylvania draughtsmen of one year's experience in the state under the age of thirty.

The Arthur Spayd Brooke Memorial Prize (fifty dollars money value) is awarded to that student whose standing for the year shows the highest general excellence. In estimating this merit there will be observed the university ideal of scholarship which attaches no less importance to breadth of general development than to the simple acquisition of knowledge, and requires that to extract all possible good from his university surroundings a man must give the best of himself to his Alma Mater.

a very comprehensive system of card catalogues has been introduced in the library by its curator, Mr. Osborne. By its means everything that the shelves contain, whether relating to a particular style of architecture, to a certain period of time, or to a special locality can be picked out at once. Mr. Osborne, who succeeded Mr. Pilcher (another graduate of Columbia University's School of Architecture), as instructor in Architectural History, has also instituted some changes in the latter course, tending to make it more distinctly a course explanatory of the place and significance of architecture in history. The treatment of the subject from this point of view is undertaken for the especial purpose of widening the student's horizon beyond the bounds of the purely technical side of his profession, and leading him to properly estimate the relative position and meaning of all the other subjects in his course. To this work three hours per week are devoted during the first three years, of which time one-third is taken up by lectures and two-thirds by research.

One of the most interesting courses of study in Pennsylvania's School of Architecture is that known as Historic Ornament. Nine hours per week may be given to this subject, as an elective, in the fourth year, while two hours per week throughout the third year of drawing in the form of Historic Ornament are required. It is in charge of Mr. Herbert E. Everett, who also conducts the Three-Year Special Course in Interior Decoration.* This study of His-



A Spandrel in Byzantine Mosiac. Historic Ornament. School of Architecture, University of Pennsylvania.

*Independently of the course in Architecture, but correlated to it, there is conducted at Pennsylvania a three-year course in Interior Decoration. This is one of the few courses in the University open to women, and is probably the only course of its kind offered in a University, with the possible exception of one in Tulane University, New Orleans, and one in the University of California. It is a purely professional course, and in it students are taught not only to apply color and ornament to the decorative treatment of flat surfaces, but also to design forms as well. Special attention is given to the designing of furniture and smaller objects which are allied to architecture, and to the artistic conception and arrangement of interiors.

The professional success of the graduates from this course has fully justified its position in the University curriculum.

toric Ornament is a most valuable adjunct to the study of Architectural Design. Besides giving the student a practical working knowledge of every style of ornament from ancient Egyptian to modern renaissance, it affords the best possible training in the design and juxtaposition of colors in architecture. In some respects it is the most distinctly aesthetic work that is done in the school. The problems in design that are given every week offer the widest field for the exercise of the student's artistic fancy. If the latter occasionally runs riot, resulting in productions that for gorgeousness of coloring might be likened to a flaming sunset, there is likely to be less censure than humor in the criticisms. Owing to the extent of the ground covered, the students are rarely able to make completed drawings of their designs, although occasionally a man may be found in the draughting-room late at night finishing some favorably criticised piece of work that he has fallen in love with. In the decorative field which the course covers are included problems in designing wall decorations, stained glass, furniture, ornamental ceilings, and iron work, etc.



Design for a Garden Seat. Historic Ornament. School of Architecture, University of Pennsylvania.

The studies in Architectural Construction and Practice are in charge of Mr. Thomas Nolan, an architect of wide experience and formerly Professor of Architecture in the department organized by him in the University of Missouri, a position from which he was called by the University of Pennsylvania. Mr. Nolan also is a graduate of the Columbia University's Architectural School.

Incidentally, it is worthy to note that this grafting of Columbia as well as other* stock, so to speak, upon Pennsylvania's architectural tree of knowledge has naturally had noticeable effect upon the fruits thereof. The influence which that wise head of the former school exerts upon architectural education extends far beyond the

*Several members, past and present, of the Corps of Instruction of the Univ. of Penn. Arch. School have come from the Mass. Inst. of Technology.

walls of his own great institution. Which is as it should be. Our Architectural Schools are like the students in a course of architectural design. Each one is working independently and along its own lines, but all are in active sympathy with each other, for all are striving for essentially the same goal. The good things are passed around as far as they will go, and each one digests them in his own way.

After the courses in Chemistry and Physics, Algebra, Plane Trigonometry, and Analytic Geometry have been completed at the end of the second year, lectures in Mechanics of Materials, Graphic Statics, Building Construction, Sanitary Engineering of Buildings and Hygiene are given. These subjects are all disposed of in the third year with the exception of Building Construction, to which one hour per week is devoted in the fourth year also.

An interesting and valuable feature introduced by Mr. Nolan in connection with the work in Construction, is the practical and immediate application of the student's investigations in these studies to the current problems in design. The application of this idea to the work of the upper classmen results in giving an increased interest to all three subjects of Construction, Materials and Design, and in making more real their correlation and inter-dependence.



Memorial Tablet. Interior Decoration. School of Architecture, University of Pennsylvania.

The liberal studies which the students take in the first two years in common with the men of other departments of the College proper, are Rhetoric and Composition, English Language and Analysis, Modern Novelists and Essayists, French or German.

Next in importance to the regular four-years' course, in regard to the number of students enrolled, and quite equal to it in regard to the quality of the work done, is the two-year special course in Architecture at the University of Pennsylvania. Admission to this course requires a certain general educational fitness, estimated on such records as the applicant can present either at entrance or before the full work of the course can be taken and its certificate received. Examinations in algebra, plane and solid geometry and in freehand drawing must also be passed. This course is thoroughly well suited to draughtsmen who desire a

short and compressed technical training in architecture. In order to place the specials upon the same footing in design as the regular students before the completion of their respective courses, a rigorous curriculum is, of course, necessary. As will be seen by the following table, the first year specials perform a large share of the work that in the regular course is spread over the first three years.

TWO-YEAR SPECIAL COURSE.

Subjects—First Year.	No. of hours per week— 1st term.	2d term.
The Five Orders and Elements of Design (lectures)	3*	..
The Five Orders and Elements of Design (drawing)	12*	..
Archaeology	3†	3†
Shades and Shadows	3	..
Perspective	..	3
Rendering	15‡	..
Order Problems	..	15§‡
Design	..	15*
Freehand Drawing (Cast. and Hist. Orn.)	4	4
Pen and Ink Rendering	2	2
Water-Color Drawing	3	3
Mechanics of Materials	3	..
Graphic Statics	..	3
Building Construction	1	1
Hygiene, 10 weeks; Sanitary Engineering of Buildings, 20 weeks.	1	1

*Major part of term. †Elective as substitute for 9 hours in Design. ‡Minor part of term. §One hour lecture; 2 hours research.

They are enabled to pull through the heavy waters of this year by reason of their previous practical experience and the confidence that it gives them. They even manage to indulge in a little foot-ball besides! But not much. Time that is taken off for athletics, or anything else for that matter, must be made up; and that means night work. Now, it is known that some kinds of work cannot be so well done at night, as, for instance, water color, which is used so much at Pennsylvania's School of Architecture. There is a memory still fresh in the mind of at least one of the school's graduates of an instance wherein a student, believing that his eyesight was as good at one time as at another, neglected to label his water color pans, and came to grief. He had left the rendering of his elevation until the night before one of the monthly designs was due. Mixing his colors somewhat hurriedly he painted in a strong sky and carefully graded background, in what he took to be a beautiful blue. The next morning, however, he discovered to his great consternation that his beautiful blue sky had turned out to be a beautiful *green* sky. As he rubbed his bewildered eyes, the rest of the class gathered around (as the rest of the class always do when



any member of it "slips up"), and something like the following rapid fire verbal action ensued:

"Holy Muckelli! What struck your sky?"

"Hooray for the Irish!"

"Say, old man, that's great! Not doin' a thing!"

"Wow!"

"You're all right, boy; that isn't so green as some other things around here."

"Slipped up; ha—a—rrrrd luck!"

The man who will take this sort of thing good naturedly will go through College making many friends; but woe betide him who shows anger. But notwithstanding the various difficulties which the men have in making up lost time, athletics are not entirely beyond the reach of those architectural students who stand well in their work. One of the classes in the school a few years ago boasted of a football team and also of a baseball team. Although the opportunities for practice were limited to a very few hours during the week, such as at noon time and late in the afternoon, they did not play such bad ball at that. Instances are known of men being picked from the architects for places on the class and even the 'varsity crews, and this year there is one architect on the 'varsity football scrub. The propriety of this sort of thing in a School of Architecture may be questioned by some—particularly those who have no aptitude nor taste for athletics. From their point of view, the interest which students take in athletic matters would not seem compatible with the serious, exacting business which they are in college for and which they purpose to make their life's work. It is easy to understand the theory that anything which detracts from and does not add to the chances of success in the main project, should be thrown out. But who is there wise enough to judge of these things concerning another? Who can foretell the effect in after life from a college youth's abstinence or indulgence in such proclivities, intrinsically harmless, as may tend to draw him from his studies? Bearing somewhat upon this matter, it is interesting to note that the athletic class mentioned above was a very good class. We use this word advisedly, for the class occasionally got in hot water with the Dean's office for throwing pitchers of cold water upon the heads of the lower classmen as the latter descended the dark stairways on their way home from night work in the College. In regard to the quality and quantity of work done, however, the class was unquestionably a good class. One of its members will graduate this year from the Ecole des Beaux Arts in Paris, where with other Pennsylvania men he has shared many high distinctions.

The scenes in the draughting room during the night sessions,

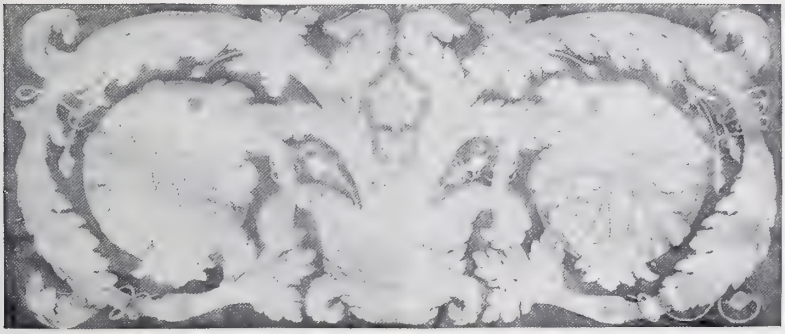
which this class were continually holding during their last year, were often spirited to a degree, and well illustrative of certain striking characteristics of the architectural student. For the sake of you Pennsylvania and other college men who like to be reminded of old times, and for you, gentle reader, who are not of the persuasion, let us take a brief peep through the crack of the door—not venturing inside for fear of inducing company manners. The first



FIRST YEAR SPECIAL DRAUGHTING ROOM.
School of Architecture, University of Pennsylvania

thing we notice is a suggestion of pipe smoke in the atmosphere, but if we went inside it is doubtful that we should discover any pipes, and if it were daytime, of course, there would be no smoking at all. Next there seems to be considerable noise for such a quiet kind of work as draughting. There are, perhaps, a dozen or fifteen men in the room, the majority of whom are combining music with architecture in the frankest manner imaginable. Vocal music mostly is practised (usually in harmony, but not always) and occasionally a little instrumental is thrown in by





A STUDY OF THE ACANTHUS. HISTORIC ORNAMENT.
School of Architecture, University of Pennsylvania.

way of T. square and triangle accompaniment. But still the work goes steadily on, and that every minute of it is enjoyed needs no further proof than the evidence of one's ears. And this is one characteristic of the architectural student: intense enjoyment in his work when once he has gained confidence in his ability to do that work capably. The appearances of the men are business-like in the extreme; coats are conspicuous by their absence, shirt sleeves are rolled far up, and the picturesque red and blue sweaters are much in evidence. It soon becomes evident, as we watch the men, that another strong characteristic of the architectural student is the propensity for criticising anything and everything in sight that pertains to the matter nearest his heart. We see the men circulating around singly and in groups among the various draughting tables, and whenever a halt is made, the compliments of the season are exchanged in no unmeasured terms. Mixed in with the merciless but good natured chaffing which these visits engender, there is plenty of good, wholesome criticism, all the more valuable because it is unvarnished and straight to the point. The wisdom of doing their work openly and in the draughting room is thus apparent, for besides the benefit which the men derive in architectural knowledge, the system has a corresponding virtue in counteracting any tendencies towards enlargement of the head. Such tendencies are sometimes noticeable in the case of a student who has nursed a pet design in secret. As it is, the class usually knows pretty well which are the designs most worthy of mentions, before the drawings are handed in, and nerve themselves accordingly for the jury's decisions. Furthermore this practice of criticising each other's work helps the students to criticise their own. If a man has not some ability to criticise his own work during his last year in college, there is small hope for him.

The mentions thus serve merely as recognitions of the high standards that certain works have attained, and while every man, of course, is desirous of reaching such a standard, he can have no ground for discouragement from the mere fact that his design was not awarded a mention. The system is precisely similar to that which differentiates the grades of passing examinations. Most students are happy enough if they merely pass an examination; if they pass with distinction, so much the better, and they certainly should receive a special mark of credit for it.*



Design for a Hall Clock, Interior Decoration, School of Architecture, University of Pennsylvania

Still another characteristic of the architectural student becomes apparent as we maintain our view-point by the door-crack—the habit of appropriating not only architectural ideas, but also architectural *tools* from any source that seems to promise small danger of detection. This practice of "lifting" everything from a thumb-tack to a drawer containing an entire outfit at times causes considerable embarrassment, and the sufferer's only resource usually lies in adopting the old Biblical advice: "Go thou and do likewise." The detective ability sometimes displayed by the unfortunates when upon a "still hunt" for missing articles would do credit to a Sherlock Holmes.

At two minutes before eleven o'clock the electric lights in the draughting room are extinguished for an instant. It is the engineer's signal that the power is about to be turned off. Immediately the scene changes; draughting boards are hustled off to the racks or stood on end against the walls; tools are quickly gathered up, drawers slammed and locked, coats grabbed, and in a jiffy the room is silent and dark. Then down the long, iron stairways goes the clatter of many feet, while clear and strong wells upward and reverberates through the great deserted corridors the chorus of that

*Most of the premiated work done in the School during the year is published in the Year Book of the Architectural Society. The active members of this society are chosen from the undergraduate members of the School, the instructors acting as honorary members. The Year Book is published in June, the expense of which being defrayed by advertisements. The Society holds informal monthly meetings throughout the college year, which occasions are largely social in character. Different members of the Corps of Instructors talk to the men, and various sorts of entertainment, including music and the "flowing bowl," are provided by the students. Besides the Year Book, the men have other opportunities to exhibit their work, such as at the Philadelphia T Square Club and various other exhibitions all over the country.

melody, so familiar and dear to the heart of every Pennsylvania man:

"His name was Ben
Franklin was his name.
And not unknown to fame,
The founder first, was he,
Of the Universitee."

The heavy front door swings to; the echoes die suddenly away, and the old ivy-colored stone pile has known the end of another crowded day.

Although the University of Pennsylvania's School of Architecture is barely ten years old, and its first graduates have had but half that length of time in which to make names for themselves in the world, the successes which they have already gained in various prominent architect's offices all over the United States and the gold medals which they have won in that wonderful school in Paris, tell in no uncertain way the efficiency of the methods of their preparatory training. The stories of these successes must be a source of intense gratification to Provost Harrison of the University, to the officers of the Architectural School, and particularly to Professor Laird, whose wise jurisdiction over his department and strong personal magnetism have endeared him to every student and alumnus that has known him. The University is enabled to keep thoroughly posted as to her architectural sons by means of an association formed within the past year, which society embraces every architectural alumnus of the school. The most unique and valuable feature of the association is a magazine which will be published periodically and which will give not only news of personal interest to every Pennsylvania draughtsman and architect, but also general information of architectural and building matters in almost every important business center from New York to Denver. The headquarters of the Association are divided between Philadelphia and New York, in which cities there are independent societies, or local chapters, of the main organization. The New York society at present has nearly forty men, having doubled its membership in the past two years. Smokers are held every month at the University of Pennsylvania Club's quarters, 44 West 44th street, and on Founder's Day, February 22d, the annual banquet takes place. Besides this prominent social aspect, the New York Association has devoted itself to certain definite business projects conceived for the purpose of advancing the material interests of its members, and also the welfare of the University. Considering the practical results already accomplished, the New York Architectural Alumni of the University of Pennsylvania have every reason to be proud of their society and confident of its still greater success and influence in the

future. Considered from a still larger point of view, the work that this society is doing may be taken as an indication of how the wind is blowing in architectural matters in this country. It lies with the young men of to-day, who are so auspiciously starting upon their architectural careers at the beginning of the Twentieth Century, to determine the progress that the United States shall make in architecture during that century. That the signs promise much, the most pessimistic critic will hardly deny. It is no less certain that in the fulfillment of these promises, a fair share of the credit must be accorded to the School of Architecture of the University of Pennsylvania.

Percy C. Stuart.



A CORNER OF THE QUADRANGLE.
University of Pennsylvania Dormitories.

The
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MODERN ITALIAN ARCHITECTURE.

ITALY is one of the European countries that has undergone a very great amount of change during the last thirty or forty years. Italian political unity dates only from yesterday, and this unity has necessitated an architectural reconstruction, which not one of the important cities has been able to shirk. The new feeling of nationality and independence has brought with it a kind of architectural emulation among the larger cities; they are all of them working together at the task of renewal and embellishment, and giving at the same time to a people who have been stagnant so long, something to do and some measure of material prosperity. They realize fully the advantage of adding to the glory attached to past monuments, the comforts and conveniences of modern buildings. Of the very considerable movement which has resulted, it is my purpose to give you some idea. I shall speak, in the first place, of the public edifices, then of the private buildings, and finally of the personal and funeral monuments, which have come to beautify our cities and our cemeteries since the Italian revolution.

It goes without saying that these building improvements were not wrought with the greatest ease. Those who know our peninsula and its artistic history will readily understand what I mean. In every part of this country, but especially in Florence, Venice and Rome, architects have to pay unbounded respect to the ancient monuments, and to the traditions of an art, which is the most legitimate patrimony of the nation. Everywhere, in this country, the architectonic monuments, even if nothing recommends them but their history, compel the architect to pay allegiance to a certain set of ideas. Otherwise he would have to face the opposition of the public—that is, of the students, of the authorities, and even of the people, who, while they are without aesthetic culture, see in the antiquities and monuments a source of material profit by means of attracting the foreigners. As a consequence, Italian architects must needs be stylists; they have no business to be original, as per-

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chance they would be, if they were allowed to swerve from the track pointed out by tradition. Thus you will find in Florence stylists after the fashion of Florence, in Venice stylists according to Venetian taste, in Rome stylists with Roman characteristics; in short, Italy has a regional, not a national architecture. The fountain-head of architectural inspiration is in the ancient monuments, of which our cities are full, and our architectonic past precludes us from having a present. Architects and writers must become archæologists, whenever a building is to present a monumental appearance.

It must not be inferred, however, that we have always to do with that Greco-Roman architecture, with which the present century, at its beginning, was infatuated. Our architects, who are well acquainted with the Greek, the Roman, the Gothic and the Renaissance styles, are not exclusivists. The Florentine architect in making his plans will consider the Gothic of Santa Maria dei fiori, as well as to the Renaissance of the church of San Lorenzo, and he will be likely to give you the style of Arnolfo, as well as that of Francesco Valenti, or that of Filipo Brunelleschi; but what he will not give you is his own individual style. Neither will he give you an architecture to which could possibly be applied the famous line of Alfred de Musset:

"Mon verre n'est pas grand, mais je bois dans mon verre."

It is the same all over Italy. Opinions may differ as to the degree, but by no means as to the existence of this regional stylism of contemporary architecture.

Of all our cities Florence is the least accessible to new architectural ideas. Neither Florence nor Rome thinks of modernizing its architectural inspiration. It seems as though the aspect of all those antique models had actually struck our architects with individual impotence. Now it appears to me, that to stick thus to the past, is to renounce all hope of an honorable place in contemporary art. It must be said, however, that there are a few places in Italy, where a kind of reaction against this archæological fetish-worship is perceptible. I am speaking of Milan and Turin. Neither of these cities has a monumental inheritance at all to be compared with that of Rome and Florence. Turin is a modern city, almost untouched by the movement of the Renaissance. It had a splendid building period during the last two centuries, and this period gave to the city a number of extraordinary monuments.

Before addressing myself to the study of any public building of Italy, I must state that the activity of our architects is partly absorbed by the restoration of monuments. Therefore, any writer who undertakes to give a sketch of the architectonic monuments of Italy, must, of necessity, make his readers acquainted with this

aspect of Italian architectonic work. With us the problem of monument restoration has its history, which it is not, however, my object to recount. I confine myself to observing that the restoration of monuments in Italy has been influenced by the French doctrines of Viollet-le-Duc, to whom restoring meant not only preserving, but also completing and even unifying. These doctrines are not unknown to you, and you are aware that they are now universally rejected by all those who will have nothing to do with alteration and reconstruction, under the color of restoration. To restore is to preserve, to strengthen by points of support such parts of a monument as seem to be in danger. This is understood also in Italy, where, however, occasional efforts are made to complete and unify old buildings. Having sketched out for you the architectural tendencies of the country, I am now ready to prove what I have said by some illustrations. I shall make a selection of the most important of modern monuments, and instead of filling these pages with scanty information about a large number of monuments, I shall limit my study to the most prominent, of which I intend to give a tolerably accurate description.

Let us begin with Florence. Florence is one of those cities where very extensive alterations have taken place. This change began in 1864, and is connected with the history of a period in which Florence was made, by act of Parliament, the capital of the realm. Then the problem of a great change, less in the interest of sanitation, than for the sake of expansion, presented itself. In 1865, G. Poggi, a Florentine architect, laid before the municipal council a complete project for the enlargement of the city. During the ten years that followed, he saw his ideas carried out. The most important feature of this project was the erection of a fine street five kilometers in length, beginning on the brow of the semi-circular hills. Its cost was less than one would imagine—about three millions and a half. I am speaking of the celebrated Viale dei Colli, that superb and picturesque avenue, the most spacious of contemporary Italy. It is connected with the city by a series of balustrades, the ensemble of which presents a panoramic view of incomparable beauty. (Fig. 1.) Foreigners who visit Florence go as far as the Piazza Michelangelo, which received in 1875, at the occasion of the great Buonarotti's jubilee, its central monument, of which I shall speak hereafter. But I may at once point out to you the little loggia of the "piazzale," a work of Poggi (Fig. 2.), which will give you a suggestion of Florentine architecture. Yes, in its straightforward classicism, it reminds you of the basilica of Vicenza, by Palladio, but the exquisite taste in which it is conceived, and its very careful execution, are entirely Florentine. For, let me tell you, that the modern Florentine architects, though impersonal,



FIG. 1.—VIALE DEI COLLI, FLORENCE. Architect, G. Poggi.



FIG. 2.—THE LOGGIA, PIAZZALE MICHELANGELO, FLORENCE. Architect, G. Poggi.

have preserved the taste of the quatrocentists, as well in architectural inspiration as in the execution, and that Florentine artisans, the stone-cutters, marble-cutters and masons, in this respect keep step with them. The loggia has been erected to serve as a café and restaurant. The Piazzale Michelangelo (167m. × 108m.) is the principal point of this magnificent avenue, whose first section is called after Michelangelo, the second after Galileo, and the third after Machiavelli. On the "Viale dei Colli" have been constructed a number of "villini," in that Florentine taste which is a kind of infatuation, and which our Tuscan friends seem quite unable to shake off.

Among the public buildings of Florence, the one most worthy of notice, being beyond all dispute the finest, belongs to the National Bank, built by the architect Antonio Cipolla (Fig. 3.). It is a structure of extraordinary dimensions, and I regret not to be able to give a general view of it. But in reproducing the middle of the principal façade (the palace has two façades), this pseudo-portico with bossages, which are at once serious and pretty, one gets an idea both of the style of the palace, and of the individual taste of the architect, one of the most distinguished of Italy. Cipolla was a Neapolitan, and died at Rome in 1872, but his architectonic education had been altogether Florentine. Imbued with the methods of the Renaissance, he built in Rome a small church, the English Church of the Trinity, which is a jewel. He planned also the building of the Savings Bank, in the same style of the Florentine Renaissance.

Florence, during the last period of change mentioned by me, laid out a new square, on the spot where had been the Piazza del Mercato—the square Victor Emmanuel, which does not make up to us for the deplorable destructions which have taken place. Here have been erected some buildings, which are indeed very lofty, but which possess little of the Florentine hall-mark. Also, having in mind the Duomo in Milan, they have built in Florence a big arch, whose construction does not redound to the glory of the Athens of modern Italian architecture. But, "glissons, n' appuyons pas." It will be better to remove ourselves, by the space of several years, from the buildings of the centre of Florence, and direct our attention to the modern synagogue, a great building, richly decorated in the Oriental style, of which I give an exterior view. (Fig. 4.) It was erected with the money derived from a bequest of M. Levi, by the architects Falcini, Treves and Micheli, and is, in its way, one of the most charming buildings of modern Italy. Its shape, a Greek cross, is very simple, and even its interior most interesting, with its beautiful accessories in bronze, its mosaics, and the picturesque effect of its colorings. The two first named architects are dead (Treves



FIG. 3.—ENTRANCE DOOR OF THE NATIONAL BANK, FLORENCE.
Architect, Antonio Cipolla.



FIG. 4.—MODERN SYNAGOGUE, FLORENCE.
Architects, Falcini, Treves and Micheli.

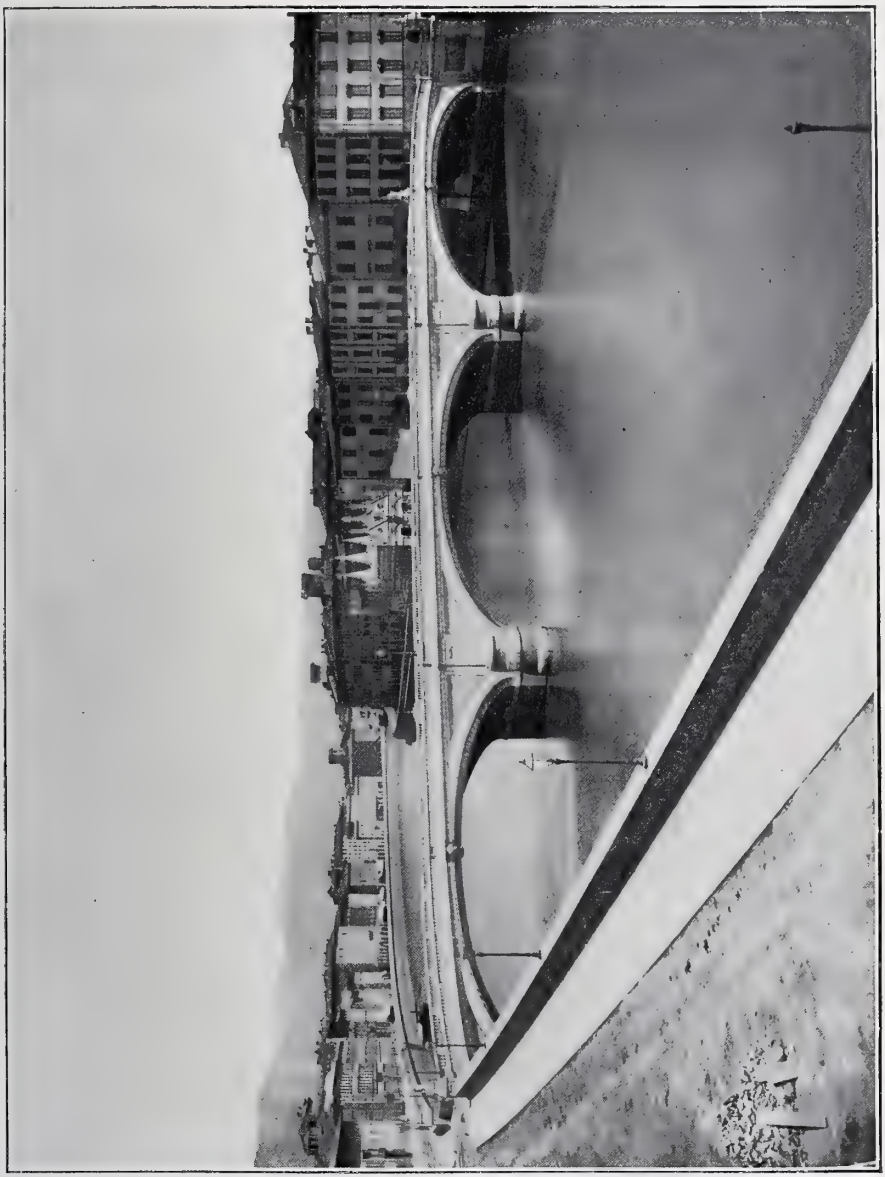


FIG. 5.—PONTE NUOVO, PISA.

Architect, Micheli.

died not long ago); Micheli, though an old man now, continues to work, and there are few architects to whom Italy owes so many structures as to this man. It is he, indeed, who is responsible for the arch I have mentioned above, but we have to put to his credit one of the most graceful bridges ever built in Italy, the bridge on the River Arno, which flows through Florence and Pisa. (Fig. 5.). Those of my readers who know Florence must have been struck by a certain resemblance between the Ponte Nuovo and the bridge of Santa Trinità in Florence. As a matter of fact this happy and original erection of the architect Ammanati, a true masterpiece of solidity and elegance, has inspired our Micheli, who made a second edition of it, with its flat arcades and its general line full of sweetness. If you are anxious to learn the name of the small church above the line of the bridge, I shall tell you that you have before you the Oratorio della Spina, thought to be the work of Niccolo Pisano, and of his son Giovanni, though there is no documentary evidence of this authorship. (The church belongs to two periods, to the second of which pertains an enlargement (1325), which cannot be attributed to Giovanni Pisano, the latter having died in 1320.)

Let us return to the Ponte, which the reader has to thank for a little memento that has carried us back to the middle ages, and which will give us an occasion to speak somewhat at length of Siena. Siena is, after Florence, the most interesting city of Tuscany, and the city whose artistic past requires the greatest number of restorers and imitators. In no other city does the love of ancient, mediæval and Renaissance art slay more victims—pardon me, produce more conscientious imitators, than in Siena—the red city, as Bourget calls it, on account of the abundance of brick buildings. Behold here a Sienese structure, a palace which is a fortress, and which serves as a bank (Fig. 6). Siena is crowded with Gothic buildings. Neither Venice, nor Florence, nor Burgos, has more of them. The monuments can be of but little use to the architects of our time; the height of the stories and the luxury displayed in the materials are not made for our own buildings, and the Sienese architects are occupied in restoring them. The restoration of the palazzo Salimbeni is the work of the architect Partini, who enjoyed in his time a great reputation (he died a few years ago). But he was a little in the habit of dogging the footsteps of Viollet-le-Duc, without possessing the supple and suggestive talent of the latter.

If in Florence our artists do the Florentine, in Rome they do the Roman, as I have already remarked. But there is Roman and Roman; there is the Roman of the Republic and of the Empire, solemn and majestic, and the Roman of the Renaissance, Florentine, Bramantesque and Michelangelesque, and there is also the Berninaesque. Contemporary architects, as a rule, prefer the Bramant-

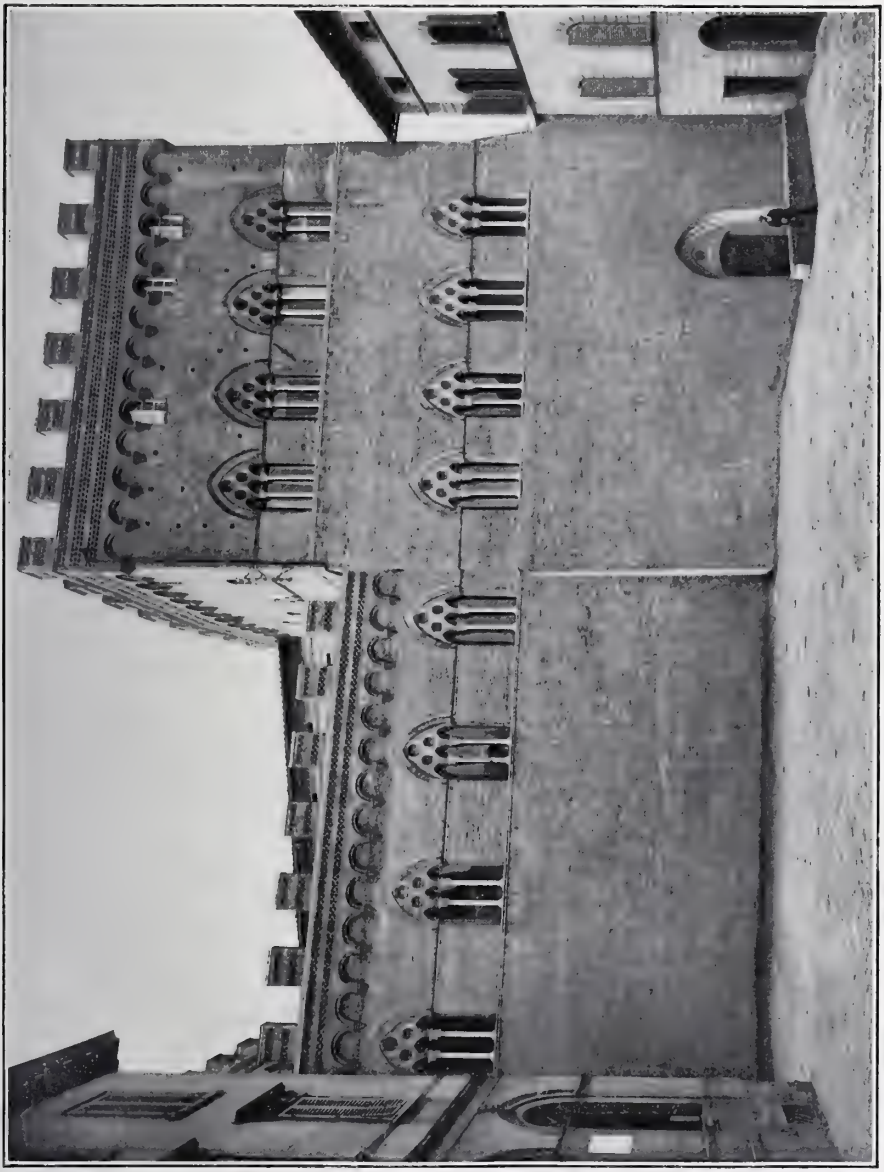


FIG. 6.—SALIMBENI PALACE, SIENA. Architect, Partini.

esque, the style of the Renaissance. Among the public buildings executed in this style, the most remarkable is the palace of the modern National Gallery.

We have here, indeed, a palace in the monumental style with all the characters of a noble and serious fabric, and bearing the stamp of its purpose. It may be a trifle cold, but by no means so cold as the buildings of Munich, which, classic or otherwise, have not, like the Roman palace, the tone of the country. This palace, the work of a Roman architect, Pio Piacentini, will be the first edifice worthy of the new capital of Italy, which is now on the eve of being embellished by a number of public buildings—the Palace of Justice, the Polyclinic, the national monument of Victor Emmanuel, conceived in the same perfectly classical manner, and whose construction, as well as that of the palace of arts, is delayed in consequence of the financial difficulties. (Fig. 7.)

The fine arts building has been erected as a place of exhibition for Italian paintings and sculpture. It was to be a symbol of national art in Rome, this city being considered not only as the political capital of Italy, but also as the capital of Italian art. Events have shown that Rome, capital of the kingdom, may well give up its claim to be also the capital of Italian art. Politics absorb now the whole life of the great city, though in the past it was the centre of a mighty artistic, as well as political activity; great artists then resided in Rome, which they beautified with their masterpieces. The building for the exhibition of the modern art in Rome is to receive the pictures bought by the government. As this is quite a special structure, built for a fixed purpose, I will give you some figures. It covers an area of 8,000 sq. m.; the development of walls available for exposition is in all (ground floor and upper story) 1,300 linear metres. The ground floor is 9 m. high, the upper story averages 7 m. in height. An area of 11,000 sq. m. is reserved for the provisional galleries.

Thus the Palace is an eloquent specimen of the architecture inspired by the ancient monuments, by classical renaissance, that is by architecture which had in Palladio, Vignole, Sansovino its most distinguished representatives. But I can point out to you another building still more interesting and archæological. It is the Teatro Massimo, built by the Palermetan architect, G. B. Filipo Basile, who died in 1892.

The Greco-Roman art had in this architect one of its best and most enthusiastic champions. I need hardly call your attention to the aristocratic amplitude of this Teatro Massimo (Fig. 8), the grandeur of its proportions, the pleasant nobility of its appearance. It is quite evident that with the classical programme, to which Basile conformed himself, it would be very difficult to excel the re-



FIG. 7.—NATIONAL ART GALLERY, ROME. Architect, Pio Piacentini.

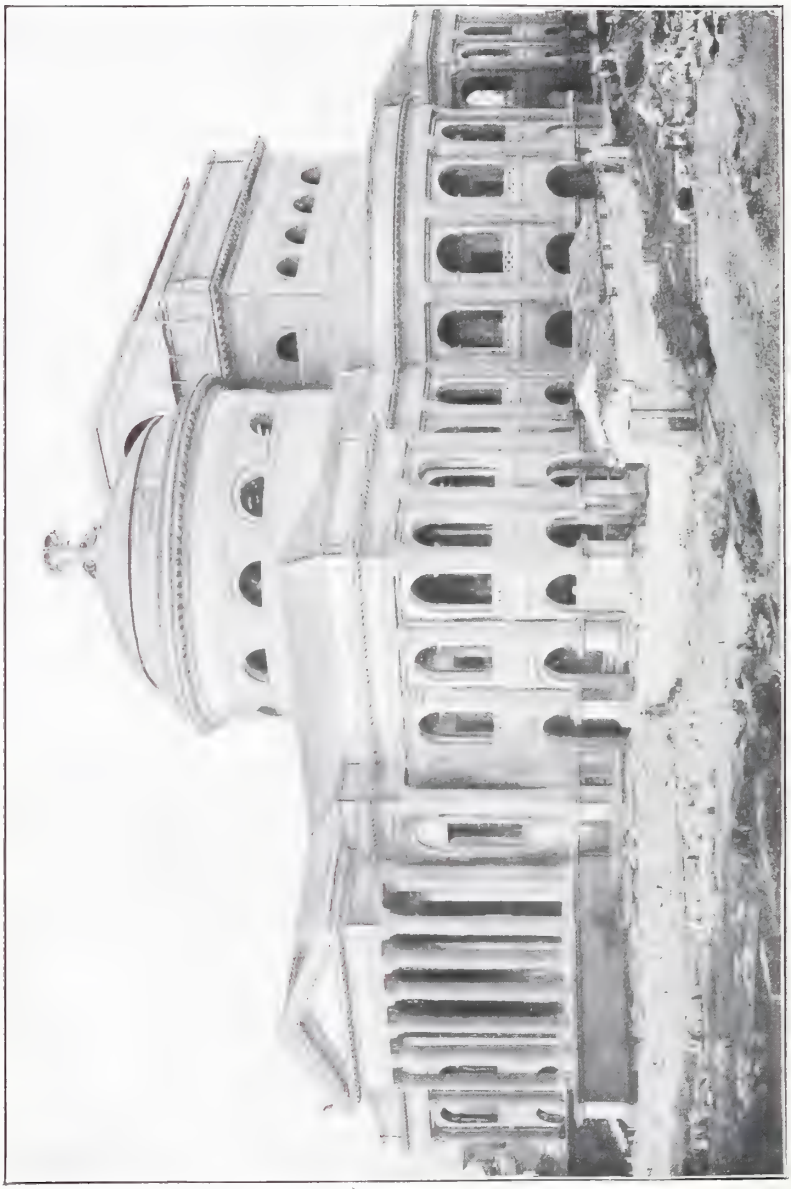


FIG. 8.—TEATRO MASSIMO, PALERMO. Architect, G. B. Filipo Basile.

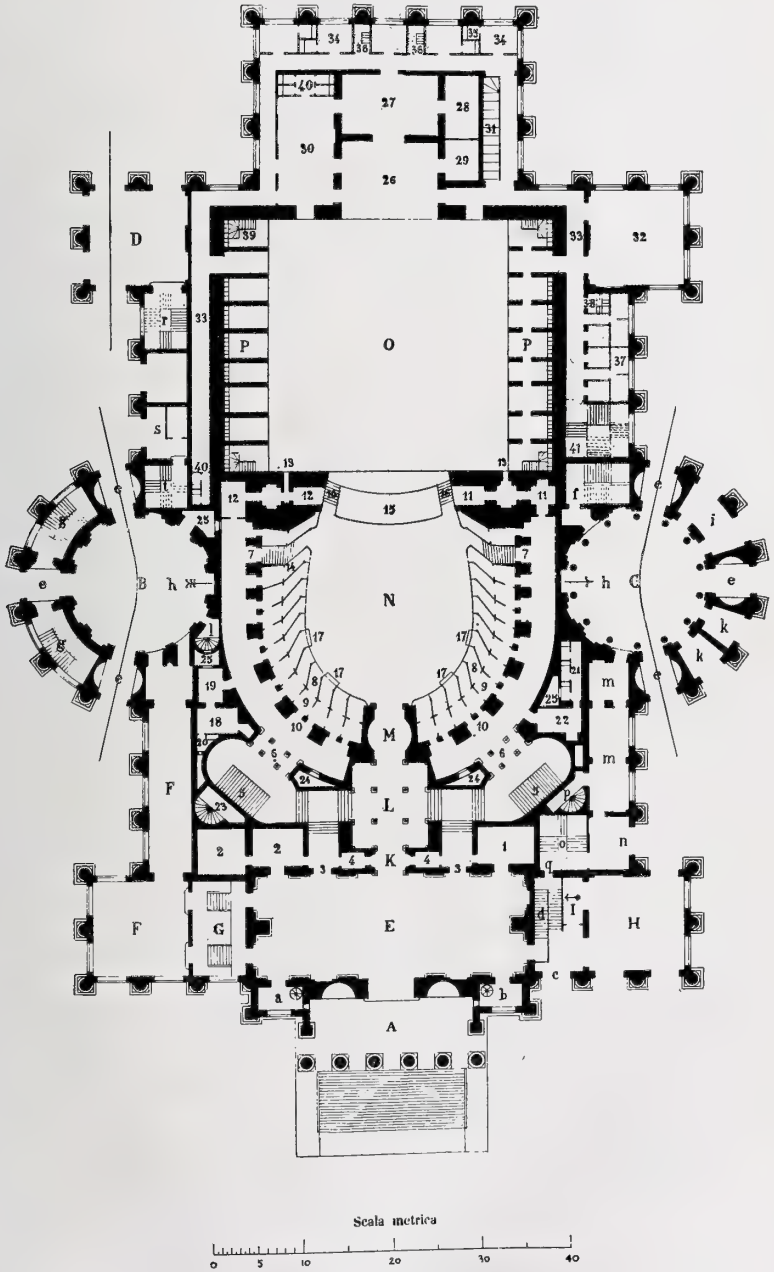


FIG. 9.—PLAN OF TEATRO MASSIMO, PALERMO.

Architect, G. B. Filipo Basile.

sult which our artist presents to us in his Teatro. The island, after all, which bears the ruins of Metapontum, of Crotona, of Syracuse, of Agrigenti, of Selinous, of Segesta, may well admit in one of the largest squares of Palermo, a classical, or Greco-Roman theatre, with a Corinthian pronaos, a cupola which looks as though drawn by an architect of the imperial times, and whose floral top ornaments, remind one of the celebrated choragic monuments of Lysicrates, in Athens. We have here indeed a Roman architecture, but it is the Greek taste that gives it its peculiar charm, and that is carefully kept in view, both in the design and in the execution.

The project of this monumental work, in its way the most monumental to be found in Italy, is as an architectural undertaking far above a large number of modern structures. It was the outcome of a competition started by the municipality of Palermo, in the month of September, 1864. The jury, among 35 competitors, honored Basile's project with their choice. The execution began about ten years later, in 1875. Some differences between the municipality of Palermo and the contractors caused everything to remain in abeyance for a time, but the work was taken up again in 1890, and when, soon afterwards, the architect died, it was entrusted to his son, who brought it to a finish a short time ago. (Fig. 9.)

After this architect, a traditionalist "par excellence," whose fame is founded on a monument of exquisite classicism, after this monument whose place in the modern architecture of Italy is one of the highest, we pass now to the boldest architect of our days, to the Italian Eiffel,—Alessandro Antonelli, a Piedmontese, who died in 1888. Piedmont is at the northern extremity of Italy, Sicily at the other end. We are speaking of two buildings situated at the two opposite extremities of the peninsula. Which of the two works will go farther to make its creator remembered I am at a loss to say. But it is not here that such problems should be discussed. There is no doubt, however, that the Piedmontese monument is calculated to produce a deeper impression than the Sicilian theatre. It does not represent an application, more or less successful, of a hackneyed formula, but shows a boldness extraordinary for us old Latin nations, who are not bewitched by the poetry of sky-scrapers (please to observe that I am speaking in the plural number, for, in the singular, I make some reservations as to this collective judgment, holding that even the 29 stories and the 117 metres of the Park Row Building, may be capable of artistic effects).

Let us, then, turn to that boldest and loftiest building of contemporary Italy, the Mole Antonelliana of Turin, to the Piedmontese sky-scraper. Like M. Eiffel, and as it would seem, Mr. Robertson, our Antonelli was haunted by the dream of vertiginous heights.

Some have denied him artistic feeling, for no better reason than that he understood antiquity in his own way, and strove to conciliate the classical idea with the requirements of modern construction. The same has happened, it seems, in America, where the ancient formula is subordinated to the development of new means of construction. We have here a building in masonry, granite, Lucerne stone and brick, so that the forms could not adapt themselves to being only columns, pillars and entablatures—the columns, pillars and entablatures which Antonelli needed to reach his 165 metres. But you will first ask for what purpose the Mole was built. Well, this marvelous edifice was begun by the Jewish community of Turin in 1863, and was intended for a temple. The work having remained in abeyance from 1869 to 1876, became in 1877, through the meritorious initiative of several citizens, communal property, and in 1878 the Mole was consecrated to the memory of Victor Emmanuel. But there is another history to tell, that of its construction. For in a country like Italy you cannot try to soar 165 metres above the ground without some attempts to stop your flight on the part of those who remain below. The attacks upon the Mole may be considered as another monument, a monument of a timidity in regard to the construction. The attacks were directed from all sides against the cupola, which was controlled, while in the course of execution by three commissions. Two of these declared themselves against Antonelli's proposition, because in their opinion the cupola, as conceived by the architect, could not be built with perfect safety. The first commission, it is true, had looked favorably on Antonelli's cupola, but the second commission, more absolute even and more trenchant in its conclusions than the third, had condemned it without reservation. In the eyes of this commission the stability of the fabric was menaced by a lack of resisting power to vertical pressures. The second commission had found no total want of solidity due to insufficient resistance to vertical pressure, but it had affirmed without reservation an insufficient stability in the vault.

Antonelli, who never for a moment had doubted the correctness of his calculations and the accuracy of his studies, refused to be discouraged, and, in a memoir remarkable for its terse firmness, refuted all reflections on the safety of his Mode, affirming that his calculations had been made with the utmost possible care and that success was certain. Time has proved him right. (Fig. 10).

Let us now examine the peculiar features of this strange building. In the perimeter and in the whole height of the subsoil between the pillars, the ground is supported by a short vertical wall, leaning against the ground, of a thickness of 0.24 m. This is a rather ingenious device intended to resist the pressure of the soil



FIG. 10.—MOLE ANTONELLIANA, TURIN.
Architect, Antonelli.

with the utmost economy of masonry. There is another remarkable thing—the Mole has not one thick wall. Its construction, even in its supports, is entirely a work "à jour," closed only by very thin walls, which in the construction act like vertical mouldings (nervures.)

The Mole has the square plan of about 40 metres each way, without the projections which give to the plan a little movement. The system of interposing granite bonding in the construction, which is all brick, is adhered to in the whole building, with this difference, that as the pile ascends the bound-works of granite become thinner, and very much closer. This system of construction was not used in Piedmont before Antonelli obtained through it the success of his Mole. Let us now have a look at the cupola, the "great attraction" of the edifice. We have here an ogival vault with its acute point cut horizontally at the summit and with a double wall. It is a very simple idea. But if the fundamental idea of the cupola is simple, its construction is complicated, or, I should say, subtle. The cupola then has a double wall, with a void of 2.96 m. and each wall of 0.13 m. is fortified by a set of mouldings which may be considered as the continuation in curve of the pillars. Everywhere arches, platbands, partitions, vaults, iron bars, which counterbalance each other, are hidden in the walls.

If we look at the vault inside, we at once notice a system of mouldings, which cross each other, and whose quadrangular spaces are fortified by small vaults of 0.12 m. thickness, which coalese by connecting themselves with the course of the bricks of the mouldings themselves. The function of these vaults is very important, for they counterbalance the movement of the mouldings. The exterior vault shows a prominent system of mouldings, secondary and principal; its thickness is the same in all its development, and it is organically connected with the interior vault. Moreover, both vaults are without cross-quarters of timber, and are connected not only by the arches built in the middle of the mouldings, but also by a system of five barrel vaults. These mouldings, arches, principal and secondary vaults are disposed so as to form a work of empty cells, light and rigid, as if it was a single cast.

This monument, so majestic in its grandeur, which symbolizes Turin, as the Duomo symbolizes Milan, Santa Maria dei fiori, Florence, St. Peters, Rome, was built at the expense of only about one million and a half of francs.

It is hardly necessary to say that the men of routine have always clung to their fear lest the Mole be disastrously shaken some day, nor is the Turinese population at all sure of the stability of the monument. Let the town be visited by a violent gale, or let there be a slight quaking of the earth, and people will ask themselves

anxiously whether the Mole has been left unscathed, and somebody will go to the foot of the building to satisfy himself that the cupola, the arches, the columns, the pillars, are still in their respective positions.

Antonelli made a pendant to the Mole in a provincial town, in the near neighborhood of Turin—Novara. In the church of San Gandenzio, of that place, he built a cupola with several stories at a height of about 125 metres; it was begun in 1857 and finished in 1878, for the works were not continued in regular fashion.

We pass now to the most industrial city of Italy, Milan. This city not long ago built a whole new ward, whose buildings give the tone to the city, which is the tone of wealth and abundance; but to this new ward and some of its buildings I shall return in my second paper.

I wish to speak to-day of the most interesting public edifice of Milan, the gallery Victor Emmanuel, a monumental covered passage, most welcome in a city where the winter is very cold and very wet, and whose fogs vie in intensity and annoying power with those of London. (Fig. 11).

This gallery Victor Emmanuel is part of the problem of the whole square of the Duomo, and the architect who designed the covered passage designed also the whole plan of the square, with its lofty buildings, in the classical taste. This artist was Guiseppe Mengoni, a Bolognese by birth, who died just as the last touch was being given to the arch of the gallery. We may find faults with some details of his plan, but it cannot be said of him that he lacked grandeur of ideas. Yet this merit is sometimes recognized rather frigidly, for his work has diminished the Duomo, especially on the side of the façade. (Fig. 12.) This case has a striking analogy with that of Notre Dame in Paris, when, suddenly, in consequence of the demolition of that wing of the Hotel Dieu, which ran along the Seine, the whole breadth of that river branch and of the quai opposite was added to the dimensions of the Place du Parvis. The equilibrium between the Duomo and the square that fronts it have been broken in the same way. But, all the same, that square, as it is at present, corresponds to the wants of an ever-increasing population.

The idea of a great square at the geometrical and industrial centre of Milan, and around the cathedral, is by no means a recent one. Napoleon I. was inclined to give that idea an effective impulse, but, somehow, could not, and the project suffered a total eclipse until the year 1839, when the question was again studied. A lottery of two millions was established to cover the cost of the Duomo square, and the municipality opened a competition with prices of 15, 10 and 5 thousand francs. After the designs were submitted, the jury proposed the gallery of Mengoni and the square



FIG. 11.—GALLERY VICTOR EMMANUEL, MILAN.
Architect, Guiseppe Mengoni.



FIG. 12.—THE VICTOR EMMANUEL ARCH IN RELATION TO THE CATHEDRAL, MILAN.

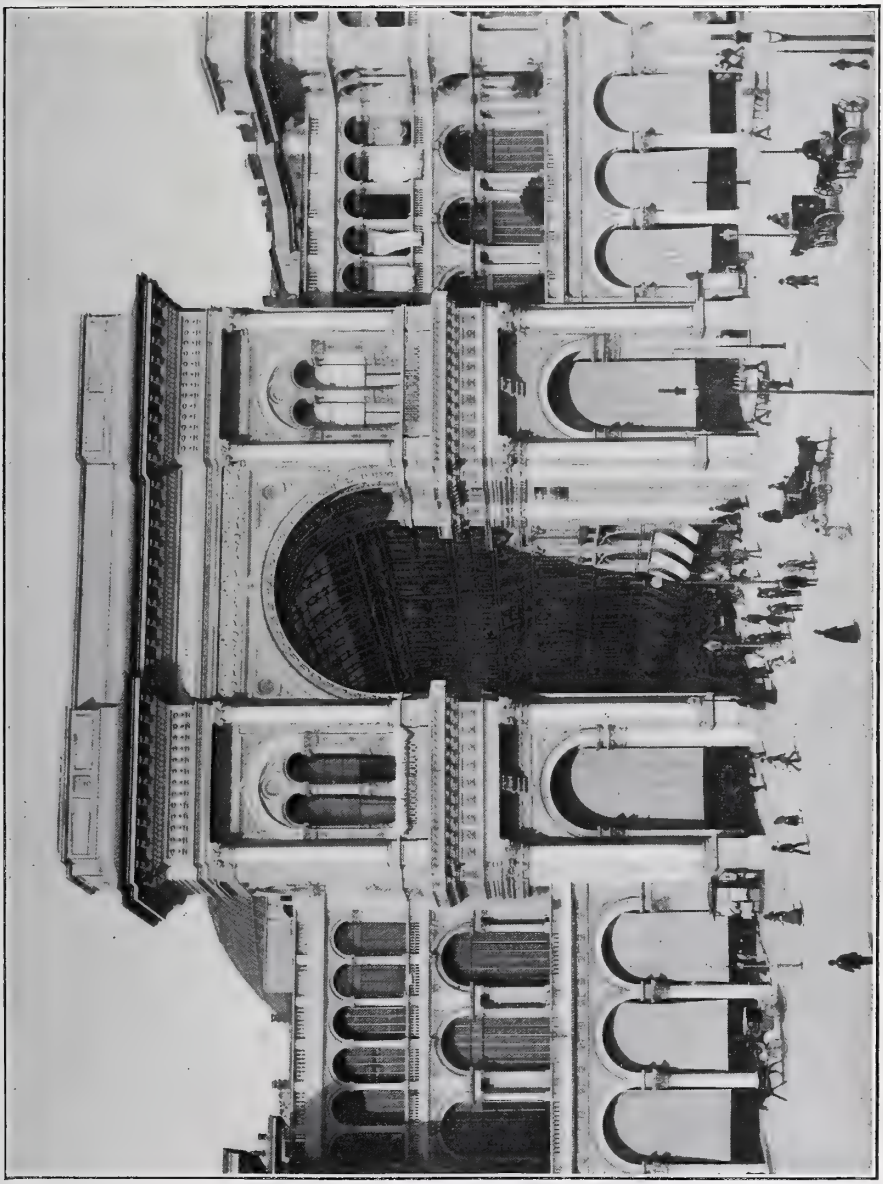


FIG. 13.—THE VICTOR EMMANUEL ARCH, MILAN. Architect, Guiseppe Mengoni.

of another architect, Pestagalli. But the municipality in 1863 entrusted Mengoni with the works of the square as well as with that of the gallery, and compelled him to build the gallery within two years, and the remainder in six years. So the gallery was opened in 1865, though there was still the arch to finish. From 1867 to 1869 an English company took the contract and continued the construction of the square, but in 1869 it made over to the municipality, for a sum of 7,300,000 lire, the gallery and the other buildings, and the city continued the work for its own account. In 1877 the arch was finished and opened up. (Fig. 13.)

I do not intend to make a critical examination of this monumental work, in its ensemble the most monumental of Italy. I will only observe that the Renaissance taste of their construction has neither the simplicity of the Florentine taste nor the amplitude of the Teatro Massimo of Palermo. There one may observe a liberty of expression which will produce artists, instead of pedantic copyists. However, I do not mean to appraise here the results obtained by Mengoni.

I may add that the gallery cost five millions, exclusive of the expense for the administration, mail, taxation, interest to the National Bank of Italy, and I need not tell you that the Gallery Victor Emmanuel is the favorite resort of the people of Milan, and of the foreigners who visit our city.

Alfredo Melani.

NOUVEAUTÉS DE PARIS.

AN American, long resident in Paris, relates how he was one day accosted, on the strength of being detected in reading an American magazine on the top of an omnibus, by a compatriot, who observed: "Say, when you've seen one block of this infernal town, you've seen it all." The critic subsequently explained that he was from Chicago. But the remark might have been made by an equally hasty and superficial observer from New York, or from any other American capital. The casual tourist is like that legendary lady:

> Mrs. Dick is very sick,
> And nothing can improve her;
> Until she sees the Tooleries
> And gallops through the Louvre.

To such a tourist it may very well seem that Paris is all "the regular thing," even in the face of abounding evidence to the contrary. Such is the force of tradition and conformity, in place of individualism, encouraged to the point of vagary. To the American, used to this latter, Paris seems to take the ground of the gentleman in "Pickwick" who "didn't see the necessity for anything original." And, indeed, even from his point of view, Paris seems to go on pretty well without it. But the conformity and orderliness may well appear to him more military than artistic. He can almost see the drill sergeant at the corner aligning the house fronts and directing them to "dress up;" and the composite image that remains in his mind after two or three days of grinning like a dog and running about through the city, in the language of the Psalmist and the manner of the Psalmist's enemies, may very well be that of the precipitate Chicagoan. It all seems to him "the regular thing."

We all know what the regular thing is—the hotel of the boulevards, which differs only in detail from the hotel of the older quarter, and among the various specimens of which the resemblances are so much stronger than the unlikenesses. Even in the newer quarter about the Arch the type prevails, and gives character to the region,—the tall first story with or without its mezzanine, the succession above of three stories or of four, and the attic marked off by its balcony. One who penetrates the interior finds much of diversity as well as of ingenuity in its arrangement and detail; finds that the peculiarities of site and differences of size and varieties of requirement have been much more carefully considered than in the corresponding class of buildings at home; that the "tenement house reform" which is just beginning to struggle for recognition

in New York was fully established in Paris long before he was born; that there has gone much more of brains and consideration, and consequently of real economy, to the housing of the general mass of the population in the French capital than in any American city. But undoubtedly there does result from a general survey of the street architecture an impression of repetition and monotony, which he must find in the aggregate impressive, but which he may be forgiven for finding also in detail tiresome. It was an artist, and a very sensitive one, who preferred the streets of London to those of Paris on the ground, as he put it, that the street fronts even of Bloomsbury and Soho "seemed to have been built by individuals at different times." On the other hand, Paris seems to have been "regularly laid out" according to a large municipal scheme which has pretty well excluded individual expression. It is the necessary abatement of the attractiveness of Paris, the defect of her municipal quality. Every reader of Matthew Arnold remembers his scolding of Palgrave for Palgrave's highly obiter dictum, in lumping together the architecture of Belgravia and that of the Rue de Rivoli: "He loses sight of the distinction—the distinction, namely, that the architecture of the Rue de Rivoli expresses show, splendor, pleasure, unworthy things, perhaps, to express alone and for their own sake, but it expresses them; whereas the architecture of Gower street and Belgravia merely expresses the impotence of the architect to express anything." After all which, the visitor to Paris has a kind of sympathy with Mr. Palgrave, whose wrath with the architecture of Paris may be largely the absence, to his sense, of the personal note in it. And that is also what the tourist from Chicago was trying to say in his untutored way.

Doubtless, the Parisian finds many differences which are lost upon the stranger, particularly the American stranger, in the general sense of conformity and uniformity. It is not that the mass is swamped by the details, but the details by the mass. He cannot see the trees for the forest, the houses for the city. All the buildings look alike to him, just as all Japanese look alike to us. That this is due to their equal strangeness, and the merger of the individual in the type, to the unaccustomed sense, and not to any want of individuality among themselves, is proved by the fact that we in turn all look alike to them. But then the stranger who says that "one block" is all Paris must say it in his haste. It may take him a long time to perceive the nuances which distinguish the subtler variations upon the accepted type, and to find the minuter differences which are apparent to the native. But there are so many aberrations from the type itself, from the "regular thing," that they ought to impress themselves upon a fairly observant stranger in a day or two of Paris.

Mr. Longfellow has shown in his interesting essay on "The Lotos Column" that even Egyptian architecture was not the immobile system we are apt to fancy, and that in its history also there is to be traced the universal process of growth and decay. The French are the most mobile of peoples, we are apt to say. That the Parisian hotel should have kept its main features so little changed for two centuries, or since the government began directly by regulation, or indirectly by education, to take charge of it, is matter of much wonderment to the American, whose fashions in architecture change as rapidly as his fashions in clothing, and whose buildings pretty infallibly date themselves within five years. There is no great interest in tracing the slow changes of "the regular thing" in Paris, from the time of the fourteenth Louis to that of the third Republic, seeing that these changes have not been, like those of the preceding centuries, a logical development, either understood or misunderstood, but merely the caprices of fashion. It is more amusing to the stanger in Paris to look up the things which are avowedly departures from the rule than the slow modifications of it. Doubtless a good many of them seem, to the conservative French architect, mere freaks and aberrations. But none of them, or very few, wear that aspect to an American. For one thing they are all so plainly the work of educated men, who know what the regular thing is and show that knowledge in their departures from it, be the same good or bad. There is next to none of that "originality" of which we have so much, and which is mainly mere ignorance, ignorance of what has been done before and is doing elsewhere.

Most of these aberrations in Paris have been done within the past decade. Naturally most of them have taken the form of private houses of moderate cost and extent. And as naturally most of them have been done in the newest quarter, the quarter within half a mile, let us say, speaking roughly, of the Arch of Triumph, within or without. The great and costly mansions hold pretty closely to tradition. There is one of these, just finishing in the Avenue de l'Alma, with a subordinate, or hardly subordinate, front on another street, which might be a generation old or even more, but for the freshness of its ashlar. Nay, it might be coeval with such as still survive of the old hotels of the Faubourg St. Germain, or of so much of them as their jealous walls allow to be seen. Like them, it is set "between court and garden," it has the same Ludovican air of detail a little bloated and a good deal pompous. The emphasis given to seclusion, by the way, is by no means confined to great mansions. An Englishman's house is well known to be his castle, and the occupant of it takes a pride in proclaiming that fact —the fact that it is his right and pleasure to keep the public out.

But the suburban Parisian seems to take rather more pains than the suburban Londoner to put stress upon his right to privacy, and the "particularity" of his abode. The walls which are the bulwarks of his seclusion are higher and blanker. He is content even more austerely to deny the right of his family to look out in order that he may more strongly emphasize that the passer has no right to look in. A stroll through any of the streets bordering the Bois de Boulogne, with recollections of a like walk in a corresponding suburb of London, would lead to the belief that it was the Gaul, and not the Briton, who was the more morose and unsocial animal. And what is true of the capital is quite as true of the provinces. Even truer; for in every provincial capital, the abodes of the better-to-do are signalized by the seclusion which denotes exclusiveness. It is even noteworthy that it is in the modern building and the newer quarters that this exclusiveness is most marked. It is one of the few contradictions one meets in France of the national modern motto. For high opaque walls are without doubt incompatible with the spirit of "Liberté, Egalité, Fraternité," and denote a classification of society which, when the line is drawn below themselves by the people who draw it, we are in the habit of calling snobbishness.

In Paris proper, however, this exclusiveness is, in modern houses, expressed only in those of unusual size and cost and by no means marks the dwellings of those who are able to afford a house to themselves, without being able to give their abodes the aspect of palaces. The owners of this class of dwellings have given occasion for the most interesting of the recent Parisian essays in domestic architecture, if indeed the "associated dwelling" in which the great majority of Parisians have to live can properly be described as domestic architecture at all. One is rather surprised, when one goes about, expressly to observe the small "particular hotels," to find how many of them are in one or another mode of the mediæval building which we rashly suppose to be so obsolete in France, except for ecclesiastical purposes, and less rashly to be so unsuccessfully employed there. Even the French Renaissance, however, is far more French than it is Renaissance, and owes its particular charm to its indigenousness. But very many of the small houses in the newer quarters of Paris derive their design from behind the Renaissance, and are quite frankly Gothic in origin. They very seldom aspire to the praise of purity. Even in dealing with the academic style of the Beaux Arts, the contemporaneous French architect is very little of a purist, and when he goes outside of it, he becomes frankly eclectic. But here is a façade (Fig. 1) by M. Deverin, the situation of which I have forgotton, which is not only unmistakable Gothic, but as successfully carried out, in its modest way, as almost any

example one could find. There is no affectation of archaism in it nor of historical correctness. It is unmistakably a modern dwelling, but as unmistakably inspired by a romantic impulse. And I think the reader will agree that it is a successful work in its kind, and a grateful relief to the monotony of the regular thing exemplified in the old apartment house that adjoins it. The front is evidently enough the expression of the interior behind it, the same disposition that would obtain in a New York house of like dimensions. In fact, it might be bodily transported to the West Side and set down there without exciting any sense of incongruity, and it would be noticeable there mainly by the evidence it gives of more careful and successful study than has gone to the designing of most of the fronts which would be likely to be its neighbors. The relation between the subordinate flank, containing the entrance, and the gabled mass containing the principal rooms has been very well adjusted, and the predominance of the latter assured by simple but not on that account obvious devices. The detachment of it is secured by leaving a sufficient flank of wall beyond it, and emphasized by the difference of material which is not introduced merely at random or for the sake of variety, but has a rational object in bringing out the structural expression of function which secures it against the suspicion of caprice. The treatment of the gable itself is happy, especially the manner in which the change from the flanking wall to the roof is recognized, in the corbelled string course across its base which does not amount to a separation, as it would if the cornice had been run through. Architects who have had this common difficulty presented to them will be the first to recognize how artistically and successfully it has here been overcome. The attention that has been paid to the depth of openings, and the simple but sufficient modeling by which this has been emphasized, constitute another exemplary point in the design. The decorative as well as the structural detail is successfully adjusted in scale and well designed, or chosen, as the case may have been, for its place and function. There is nothing at all sensational about this front, nor any strain after the appearance of originality. Perhaps on that account in part it will be accepted as a highly satisfactory house front, which could not be shamed wherever it was erected, although no observer would pick it out as characteristically Parisian. The more one studies it, the better he will be apt to like it, as is commonly the case with works upon which the most careful and affectionate study has been bestowed.

One thing may be said to distinguish this front from most of its class, and that is that the architect is evidently at home in his Gothic and composing freely in it, without any particular pretense of archæological accuracy. To perceive this, one has only to compare it



FIG. 1.—PRIVATE HOUSE.

Architect, M. Deverin.



FIG. 2.—PRIVATE HOUSE, PARIS.

with other Parisian fronts in Gothic, in which the consciousness of style, the consciousness of wearing strange clothes and not feeling at ease in them, seems to weigh upon the minds of the designers. Architects of French training are apt to complain that Gothic is "restless," and it must be owned that they are liable to make it so. Nothing could be easier and quieter than the house we have been considering. But nobody would think of applying either of these adjectives to the house front which comes next, that of which the feature is the dormer with the projecting triangular balcony at its base and the traceried and framed gable above (Fig. 2). Nobody would think of calling it pure any more than of calling it peaceable. The various elements of which it is composed no more "belong" artistically than they do historically, the Florentine arch of the doorway to the dripstones and intersecting mouldings of the window, or either to the blind tracery of the cornice, with the awkward prolongation through it of the dripstones of the upper windows, and the protrusion of the balcony, destroying whatever of repose it might have had if the designer had been favorably inspired to let it alone, or to the blind tracery of the balcony and the canopy. The Gothic, such as it is, whatever the actual origin of the detail may have been, does not even make the impression of French Gothic, but in its lininess rather recalls the more unhappy examples of North Germany. One would hardly pick this out as Parisian either. The only feature that looks French is the tall doorway, necessitated by the rational preference of the Parisians for ascending to the principal floor under cover. This is unmistakably French, but it is not good. It is as "thingy" as the untrained American architect would have been apt to make it, with the string course coming in half way up, the shouldered lintel, and the intrusive strut under the arch. Compare this with the artistic and simple treatment of the same feature in the previous example. French, also, is the sharp knowingness with which the accessory sculpture is done. The beast between the windows of the second story floor is a spirited beast, however he "got there," where a hole had to be cut in the wall to let him in. If he had been perched at the base of the party wall, over the leader, he would have been an effective feature; and his ineffectuality where he is is the fault of the architect and not of the sculptor. But for these things, one would be apt to assign Hanover or Hamburgh, rather than Paris, as the habitat of the house, especially when it is considered in conjunction with it what is visible in the photograph of its left hand neighbor, which exhibits what might be called a spree of eclecticism. The general conception of enclosing a wall of these dimensions and proportions under a crow-stepped gable might have occurred to one of the speculative builders, who are responsible for the terrors of the early building on the

West Side of New York. There is the same tendency of the untrained designer to introduce more things than he knows how to handle or to combine, and to confound multiplicity with variety. Doubtless, the things individually are better done in the Parisian example. The New York speculative builder, saving money by employing a cheap draughtsman whom he furnished with "ideas," would not have arrived at so much smartness of detail as is shown in the arranging of the vari-colored brickwork; and the ironwork also, though very simple is effective. But the effect of "thinginess" is the same in each; and the New Yorker would have envied the Parisian the negation of repose which is effected by enclosing in a stone frame a three-story front, of which the first story is of fussy brick arches in a field of masonry, the second, three segmental arches, of which the central is blind and the lateral are open, and the upper a pair of arches in a field of brickwork, covered with a different pattern from that below.

"That is what I call a freak, or violence." And we can hardly help applying the same name to the two small houses in the Rue Eugène Flodvar, which come next on our list (Fig. 3). To attain repose here it would evidently be desirable that the horizontal lines should be emphasized at the expense, if necessary, of the vertical; that at least the division of stories which is one of the primary facts of the case should be effectually brought out. "Instead of which" care has been taken to interrupt the horizontal lines and to prevent them from being continuous. The plinth is broken, as, indeed, it had to be, by the doorway, and the cornice, without any such necessity, by the dormer, while the uprights of the stone window frames are not only made continuous and emphasized, but they are connected at the top by segmental arches, which not only contrast distressingly with the level lintels, but are quite meaningless in themselves, and exist, apparently only in order that the arch heads shall be filled with a polychromy of tiling. Under this, in the front which is all visible in the photograph is a tier of short panels which are also constructionally quite meaningless, even although the same architect, apparently, has himself shown, in the adjoining front, a more excellent way of giving interest to a piece of brick wall by building it in patterns of varicolored bricks, which is the more decorative because it has some structural significance. Nobody can admire the relation of the big dormer in brick and stone to the little one in timber. They are evidently incongruous, and though the smaller is by no means bad in itself, it loses most of its effect by the conjunction. And certainly nobody but the author is likely to admire the doorway, which is, properly enough, the most elaborate feature of the front, but which is elaborated into much uncouthness and of which the upper light is carefully separated from the opening



FIG. 3.—PRIVATE HOUSE, RUE EUGÈNE FLODVAR.



FIG. 4.—THE "REGULAR THING," NO. 204 RUE DE GRENELLE.

M. Marquet, Architect.

of which it is yet evidently a part. There is, undoubtedly, a more knowing air about the work than there would be about a work of which the general conception was so perversely wrong, if it had been done by an American "artchitect" instead of a French architect. But in spite of that, there is something soothing to our national self love in seeing that, when the French architect departs from his tradition, and puts himself on his own resources, and is more impressed with the desire of being "original" than with the desire of being expressive, he, too, is capable of wild work. This lesson was writ very large in the temporary buildings of the exposition, the "architecture of six months," as the Parisians call it, deprecating thereby its being taken too seriously, being taken more seriously by the public than it was taken by its authors. It is writ smaller in such works as we have been considering, but not less emphatically in fact more emphatically, for these are meant to stand much longer than six months, to be permanent buildings. The fact that they are "particular hotels" of small size and moderate cost does not dispense the architect from taking them seriously and doing his best with them. In fact it is evident that it is not negligence that ails them. The designer has taken as much trouble, if that were all that was needed, to make them wrong as would have sufficed to make them right.

No. 2, Rue Fortuny, is even more unmistakably French than the houses we have just considered (Fig. 5). It is also so much more pretentious as to justify and even to demand a more pompous and monumental treatment. It does not, to be sure, explain itself very well. The unusual massiveness of wall gives expanses which are in themselves grateful, but at the apparent expense of habitableness. The doorway and the French window of the third story are the only "practicable openings" for the purpose of the occupants, since one flank is entirely solid, and the other pierced with openings that denote subordinate rooms. The explanation doubtless is that the living rooms look out upon the court which is plainly enough indicated by the porte cochère. Attention, however, is directed by the design only to the monumental feature, which occupies the centre and in effect composes the design. This is a freely eclectic performance which, like most modern work in Paris, and even to a greater degree than most, goes to show that the architects do not design with any fear of the archæologists before their eyes. The upper opening, with its traceried balcony and its rich canopy labels itself distinctly enough as Gothic. The lower is as distinctly modern Parisian, and shows one of the weaknesses of its mode in its incapacity to make right use of mouldings. Nothing could be less Gothic than this succession of three receding jambs all with square arrises, and quite innocent of the transitions which a Gothic

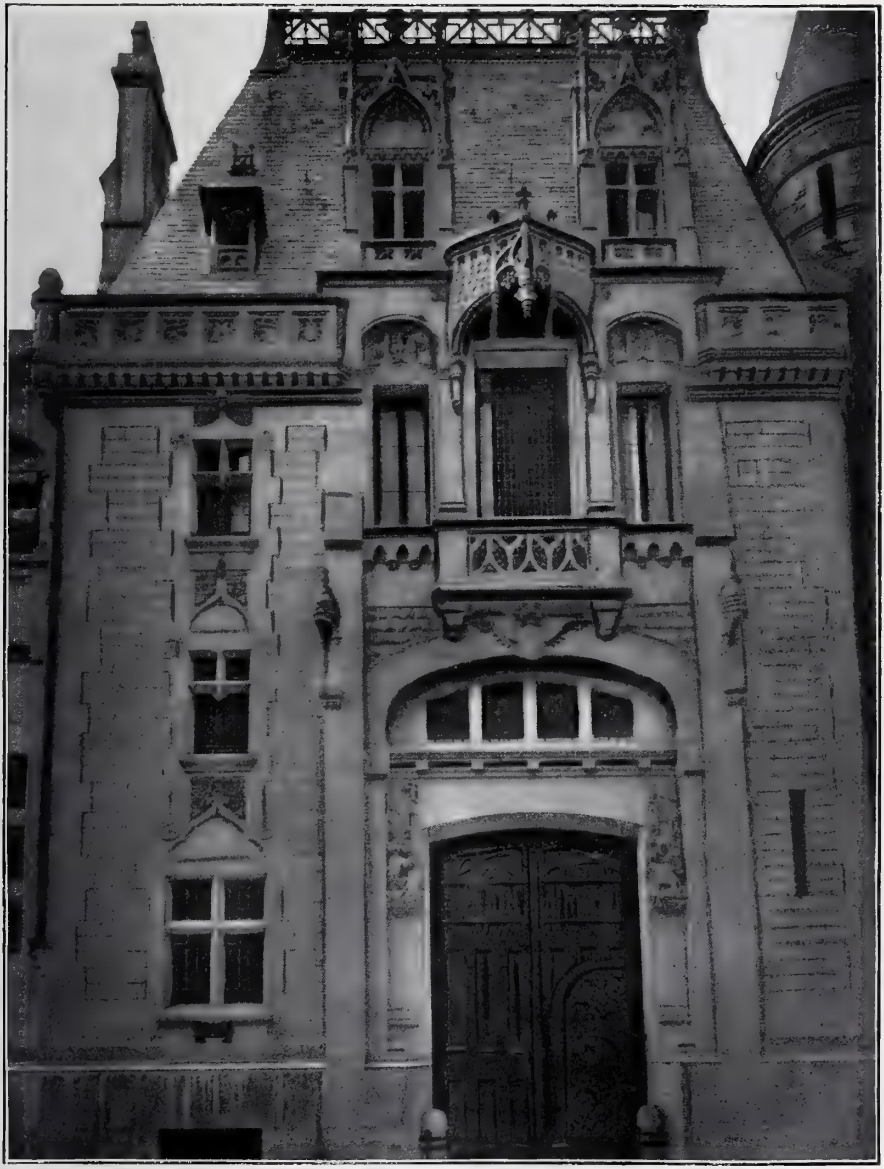


FIG. 5.—PRIVATE HOUSE, NO. 2 RUE FORTUNY.

architect could not have prevented himself from introducing into them, to the great advantage of the result. The baldness of the structure is by no means redeemed by the carved ornament that is applied to it, even if one admits it to be ornamental, as he so often finds himself unable to do. The flanking openings show this same innocence of moulding, apart from their rich canopies, although here the plainness is explained and would be even effective if it were employed as a foil to the richness of a centre which is, in fact, equally plain. The projecting canopy over the balcony is unmistakably Gothic and so are the dormers, which seem to be copied from ancient examples. But the projecting canopy, not being a baldacchino, loses all significance, and the composition would probably have been more effective, if the central feature had been one important dormer continuing and crowning the centrality of the composition below. The solidity of the walls and the smallness of the openings give the front an aspect rather institutional than domestic, and while one can hardly fail to find the front interesting, he cannot admit it to be successful.

It is, however, in rural and suburban work that a French architect is likely to show most painfully his comparative incapacity to Gothic. Professor Hamlin's remark, in a recent number of this magazine that "his ordinary 'chateau' and 'villa' is a most uninteresting, perked up affair" is verified by the observation of every picturesque tourist. At least this is pretty invariably the case when he essays Gothic, upon the ground that historical Gothic is one of the "glories of France." A distressing example is the suburban residence herewith illustrated, of which the effect must be admitted to be distressing, in spite of, or because of strict adherence to precedent in detail (Fig. 6). It is a box, and the effort to relieve its boxiness by the application of the tourelles which belonged to a much bigger building, succeeds only in emphasizing that character, and adding to it an absurd pomposity and pretentiousness. The introduction of the traceried church windows promotes that impression. And yet, when one comes to study it in detail, how much really good and faithful work has been thrown away on the ungrateful object. One can imagine each of the façades making a very good impression on the drawing board, and having been much labored there. The spectator must be reminded of the saying that Wagner's music is, really, better than it sounds. For certainly this edifice is better than it looks.

A like misfortune seems to attend such city houses as are more than mere street fronts, when the architect attempts to do them in Gothic. The "lay out" of Paris offers an unusual variety of problems in the treatment of corners of all width of angle, and the solution of these, when it is successful, gives occasion for some of the



FIG. 6.—SUBURBAN HOUSE.

M. Emile Jaudelle, fils, Architect.

most interesting features of the street architecture. The very acute angle occupied by the dwelling in one story of stone, two of brick and stone, and two in the steep roof presents one of the most trying of these problems, of which I recall no completely successful solution. One infers a necessarily awkward and uncomfortable interior. But nobody would call this solution even tolerably good (Fig. 7). The general aspect of the building is intolerably "perked up." The truncation allows only the irreducible minimum of space at the angle. The treatment of the slice, with its steep wedge of roof, is not without a certain sprightliness, in exchange for the repose it would have been very difficult to attain, though one by no means sees the necessity of the massive and excessive corbels, of which the function is but to uphold the light balcony, and which are, moreover, treated more like struts of timber than projected courses of masonry. But the general expression is of an exaggerated and unnecessary restlessness. Observe how the visible front loses in comparison even with that adjoining—not that that is any great thing, as a matter of design, but it does derive a certain quietness from the mere emphasis given to the division of the stories by the projected and moulded string courses.

In fact the more successful the modern French Gothic in domestic work, the less apt is it to look characteristically Parisian. The first house on our list, as we pointed out, might be anywhere else as well as in Paris. If one could identify as Parisian the undeniably pretty and picturesque stable in the Rue Hamelin, it would be by the equal banding of the brick and stone in the lower building at the right, and this detracts from its Gothicism (Fig. 8). The really attractive piece of design is the varicolored brick wall carrying a half timbered story surmounted with a variegated slated roof, and nobody would designate this as characteristically Parisian or even characteristically French.

It is a comfort to come, in modern work upon a piece of architecture which is of no style and which yet has style. That success has without question been attained in the garden front of No. 77, Place des États Unis, and this is not Parisian at all (Fig. 9). Nobody would think from the photograph of assigning it to Paris, and one can account for its presence there only by supposing that an English architect was imported to do it. That studied understatement, what one may call that pretentious unpretentiousness, which characterizes it, is thoroughly English. One may see the principle of the "cottage of gentility" carried in England to absurd lengths, as if the owner were willing to go to any expense rather than to make his abode look ostentatious. But the spirit is evidently contrary to that of Paris, where the owner insists upon having visible proclamation of having got his money's worth. In this case the unpre-



FIG. 7.—PRIVATE HOUSE, PARIS.



FIG. 8.—STABLE, NO. 16 RUE HAMELIN.



FIG. 9.—GARDEN FRONT OF NO. 77 PLACE DES ETATS UNIS.

tentiousness is not vociferous, but carried out with great discretion and to a subtly artistic result. One evident fault is to be found with it in the apparent insufficiency of the flat arches (not to be confounded with the furled awnings), which makes the spectator infer a strap of metal as the actual support. But all the rest is very well studied. The variations of level between the two parts relieve the composition of monotony without impairing its unity, and the detail is, to the last brick, in keeping and character. In Kensington or Hampstead such a work would be welcomed as racy of the soil. When one comes upon it in one of the most fashionable quarters of Paris, his satisfaction must be dashed with wondering "how it got there."

It is, it must be owned, in some variation of the official style, in some thing that has some element of pomp and formality that the Parisian architects are likely to show to the utmost advantage. We were just speaking of an awkward treatment in Gothic of the frequent feature of a truncated street corner. Here is a very effective treatment of the same feature in one of the modes of the Renaissance, after composition, as well as detail, had become pretty thoroughly formalized (Fig. 10). Not, we repeat, that the French architect troubles himself about his archæology. The loggia in the roof of this house is avowedly "out of style," without on that account impairing the artistic result. In this case there is no evident need for the truncation since the corner appears to be a rectangle, though such are the varying intersections of Paris that it may very possibly command the vista of another street. But how admirably effective is the composition, and how the effect of it is promoted by the detail. The terminal openings on each front are perhaps crowded too near the edge, in order to give more force to the central feature, the truncation, which, above the basement, is all opening, by the framing of it in quite unbroken flanks of wall. The solidity of the basement is excellent as a foil to the comparative richness of the superstructure, and such features as the entrance, the large openings, the dormers and notably the chimney, are adjusted and detailed with an unfailing tact. That very familiar feature, the broken pediment, is very seldom seen in a position in which it so completely justifies itself as here, where it almost seems to acquire real significance. It is hard to imagine any other feature which would so well serve the purpose of mediating between the centre and the wings, and between the walls and the roof, at the cornice line. The whole has an air of quite unmistakable distinction which the Gothic things we have been looking at mostly fail to attain.

The same lesson is inculcated in the front, No. 64, Rue Ampère, of which the most striking feature is the concentration of all the richness above (Fig. 11). The basement and the first floor show an



FIG. 10.—PRIVATE HOUSE, PARIS.



FIG. 11.—PRIVATE HOUSE, NO. 64 RUE AMPÈRE.



FIG. 12.—HOTEL DE VALOIS, CAEN. XVI. CENTURY.

austere renunciation of ornament, being the perfectly plain exposition of good masonry, and, artistically, exist for the sole purpose of raising up the pompous and monumental roof story into visibility and predominance. This is a purely artificial combination of pedimented and statued niches, quite devoid of structural significance, for the gable is evidently not a real gable or "roof mask," but a purely monumental erection. But then how well it is composed, and how effective in spite of its irrationality, with its urns, niches and statues and open and closed pediments, and how freely does the architect handle these perfectly conventional devices. Compare it with the authentic example of the sixteenth century Renaissance in which it is composed, the Hotel de Valois, now the Bourse, at Caen (Fig. 12). I cannot see that the modern artist is any less at home in his Italian artificialities than the ancient, or that his work is not on as high an artistic plane.

Indeed, the contrast between the two kinds of work we have been considering seems to indicate that the official inculcation of an Italian architecture in France, during the last two centuries, has had the remarkable result that the students work freely and naturally in the formal and artificial style, while they work under constraint and awkwardly in a free and natural style which is drawn directly from the facts, or in other words that, in this art, the second nature of habit has become more natural than nature. It is at least a great testimonial to the power of education.

Thus far, with the exception of the garden front in the Place des États Unis, we have been dealing with works which have been composed, with however much freedom of eclecticism, in some historical style. But it would trouble the most expert classifier to assign the origin of such a work as No. 4 Avenue d'Jena (Fig. 13), which must arrest the attention of whoever passes it, and is, indeed, one of the most striking things in the recent architecture of Paris. It has already been fully illustrated in the Architectural Record, but no review of the "novelties of Paris" can omit reference to it. On its front is engraved the name of the sculptor as well as of the architect, and very rightly, since the unconventionality of the work is due to him, as well as to the architect. "There are a pair of them," the spectator must feel moved to exclaim. Whatever he may be moved to say of the front, he cannot fail to admire the cleverness and ingenuity, with which the downward slope of the ground, on the hill of the Trocadero, to the street behind, has been utilized for the excavation of a subterranean stable lighted from the street, while the stable roof supports the rear of a terraced garden (Figs. 14, 15, 16). The treatment of the front is so unconventional that the parapet becomes a series of fantastic balusters and open railings, without any pretence of the protective function of a parapet, and that the



FIG. 13.—NO. 4 AVENUE D'JENA, PARIS.

M. Schoelkopf, Architect.



FIG. 14.—NO. 4. AVENUE D'JENA. REAR VIEW.



FIG. 15.—STABLE ENTRANCE, NO. 4 AVENUE D'JENA.



FIG. 16.—STABLE ENTRANCE, NO. 4 AVENUE D'JENA.



FIG. 17.—DETAIL OF FACADE, NO. 4 AVENUE D'JENA.

cornice disappears altogether as a separate and bounded member, becoming a mere swell at the top of the wall. The strange dispositions and forms are enhanced by the sculpture, which is a series of rude grotesques, suggestive, but not imitative, of natural objects. One cannot discern in most of the work any more serious purpose than oddity. But the treatment of the cornice, at least, shows a disposition which may be traced in other recent works, and notably in the Palace Hotel of the Champs Elysées, which is one of the most conspicuous of the new buildings. That is the disposition to treat stone as not merely plastic but fluent, and to pour the sculpture and carved ornament over a front, so to speak. One cannot call the result beautiful in any instance thus far furnished. It has the effect of making stonework an imitation of terra cotta, instead of the commoner practice of making terra cotta to imitate carved stone. It does, however, suggest that, inapplicable as the treatment may be to the material, to which it seems thus far to have been confined, there may be a valuable suggestion in it for the treatment of the material which it suggests. It is not likely that M. Schoellkopf and his sculptural colleague will repeat their experiment in masonry. But one can imagine things that are not only interesting, as No. 4, Avenue d'Jena undoubtedly is, with all its vagaries, but also legitimate, effective and even beautiful, being done by the application of their misapplied method of surface decoration to a truly plastic, and at one stage of its manufacture, an almost fluid material. A terra cotta front in which this characteristic of the material was uni-

formly recognized would at least be very well worth seeing and studying.

The result of this survey of recent work in Paris, must be, I think, to convince even the lay tourist from Chicago whose exclamation has been the text for these remarks, that when he has seen one block of Paris, he has by no means "seen it all," that there is a good deal of building going on which is far from "the regular thing," and that the aberrations differ from those he would see at home mainly by being more intelligent, or at least better educated. If the Parisian architect employs a new expression, it is not for want of knowing what is already in the dictionary, as it would be likely to be with the aberrant American architect. There are many more novelties, of course, than can here be illustrated. I should like to give some of the Parisian treatments in domestic work, of a light metal lintel carrying a superincumbent wall, for some of these are as exemplary as they are ingenious, and ought to be useful to the American designers, who are apt to relegate this feature to the engineer; on the other hand, with a result commonly uncouth and ungainly, or, on the other, to shirk the expression of it altogether, and cover the intractable member with a false pretence of another construction. The French have not thus far made any more architectural use of aluminum than ourselves, though one of the engineering exhibits of the exposition was an aluminum bridge of extraordinary strength and lightness. But the designer had foregone one of the chief architectural advantages of his material by painting it black.

Even in domestic work, as we have seen, the Parisian architects are more successful in proportion as they adopt a formal and monumental treatment, even of a comparatively small dwelling. It is in the "official style" that their chief triumphs are won, and these are, accordingly, in public works, and in civil architecture, for their recent churches do not impose themselves upon American observers as offering any suggestions available for importation. On the other hand, the public buildings are almost certain to be more impressive and successful than anything we have achieved in the same way; and the "way," as everybody knows, is that which we ourselves are following, under the increasing influence of the Beaux Arts, with increasing unanimity, while our public buildings are becoming at least as costly as French public buildings of the same class. It is not only in Paris, but in the provinces, that the graduate of the Beaux Arts who stays at home excels the graduate who goes abroad and undertakes to import the exotic architecture of the school, and "expel nature," including his own.

It is true that of the two permanent and serious buildings of the

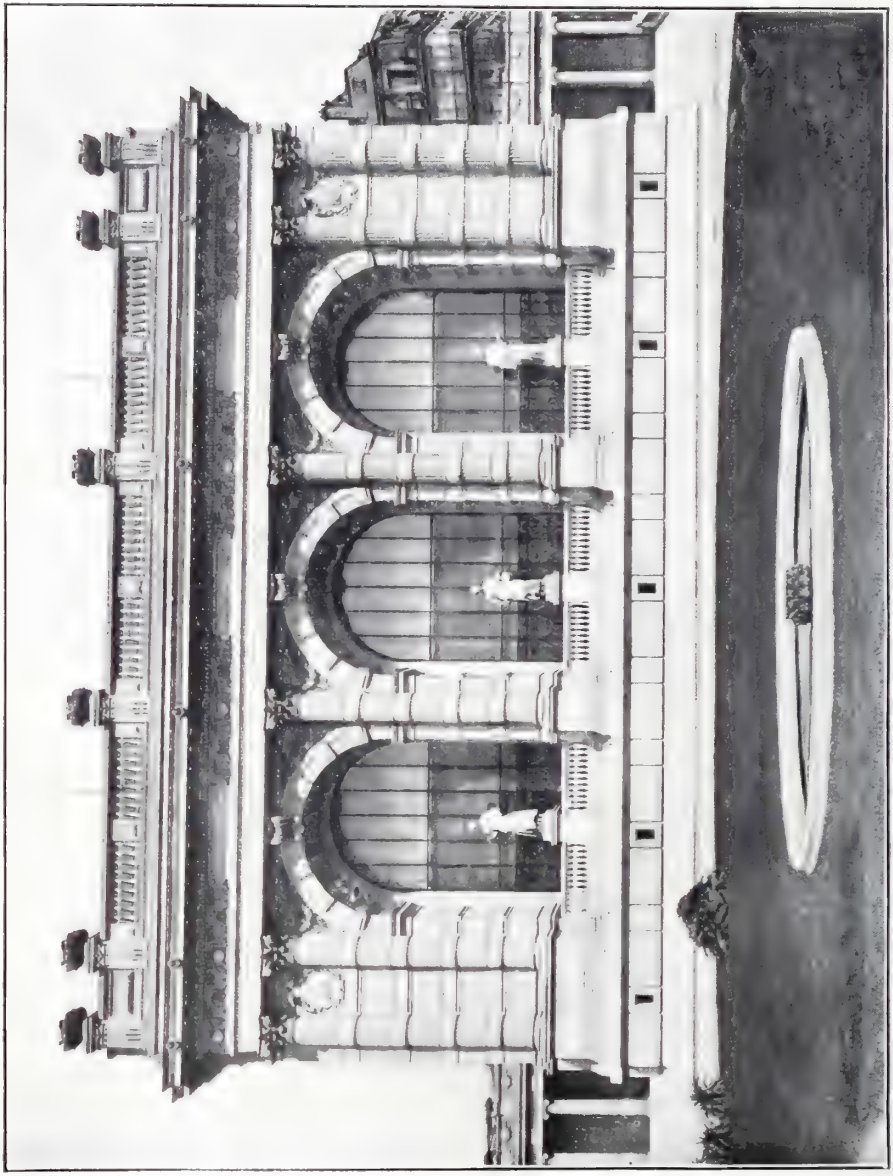


FIG. 18.—MUSÉE GALLIÈRA.



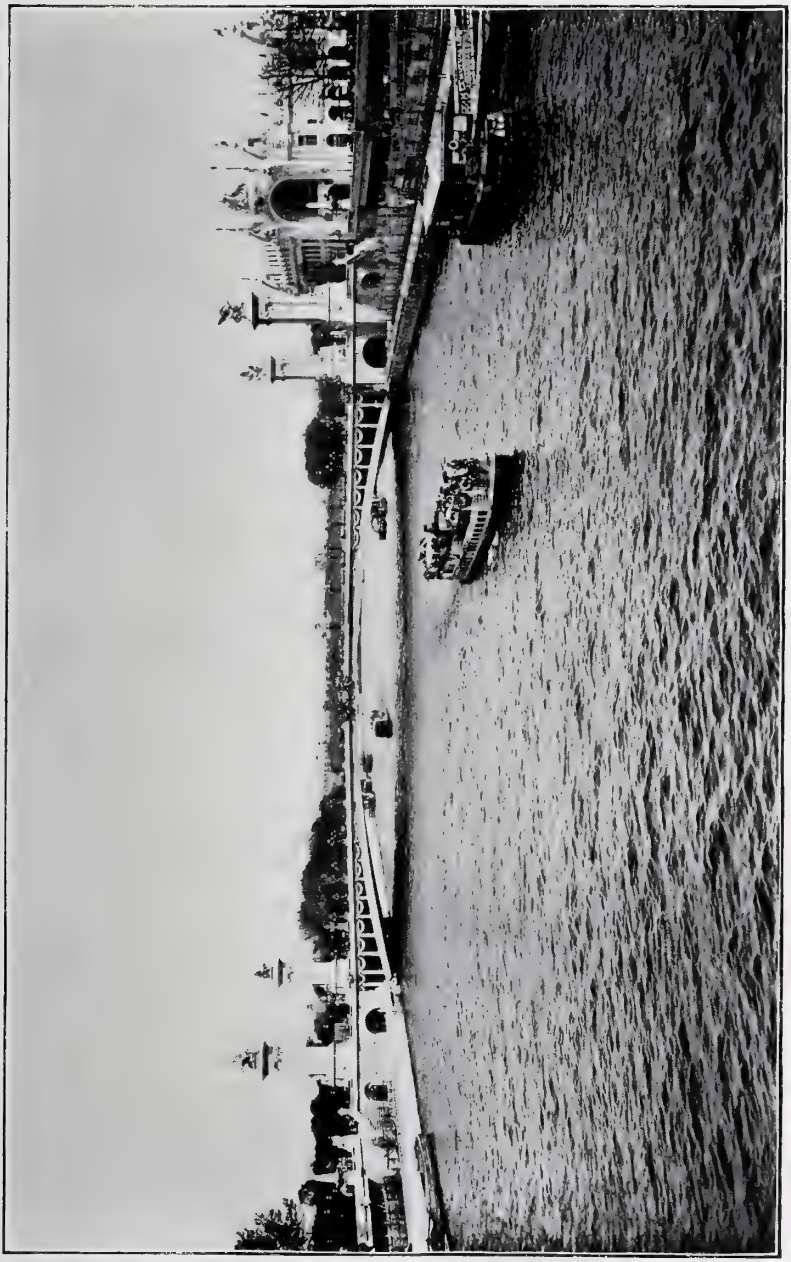
FIG. 19.—MAIRIE OF THE TENTH ARRONDISSEMENT, PARIS.

exposition, the Grand Palace of the Fine Arts must be pronounced, upon the whole, a failure, but the Little Palace is acclaimed as a beautiful success, and has put the name of its author, M. Girault, among those of the masters of his art in France. It is not only in Paris, but in the provinces, that the superiority is manifest. The new City Hall of Tours, scarcely yet completed, is a building such as we may well despair of getting, short of a direct reproduction of it where it would lose quite half its charm, in an American city of the same size and class.

One of the most attractive novelties in public architecture in Paris itself, is the Musée Gallièra, which the city owes to the munificence of the Duchess Gallièra (Fig. 18). One of its chief charms the photograph does not show, and that is its perfect fitness to the site it occupies in a small park laid out expressly for its accommodation. The main building, it seems to me, successful as it undoubtedly is, suffers from the failure to subordinate either of the incompatible constructions which constitute Roman architecture. The arches and the orders are too nearly of the same importance. But this defect, if it be one, in great part disappears when the centre is seen in conjunction with the beautiful and highly effective Ionic colonnades of the wings, only the beginnings of which are shown in the photograph. The little museum is not only one of the best achievements of recent French architecture. It is one of the most beautiful things in all Paris.

This might almost have been done at any time within the past two centuries. But that is by no means the case with the more recent public building. Perhaps at this moment the loudest architectural lion of Paris is the Mairie of the Tenth Arrondissement—evidently a work of the century's very end (Fig. 19). With the general reminiscence in its scheme of the Hotel de Ville, which every municipal building is almost sure to have, and which is as marked in the Hotel de Ville of Tours, already mentioned, this latest example of Parisian public architecture is evidently "more so," more alert and bristling in composition, more profusely ornate in detail. Its success in the attainment of a characteristically Parisian expression is unquestionable, an expression as undeniably animated, gay and festive as it is rich and stately.

Montgomery Schuyler.



ALEXANDER III. BRIDGE.
View from the Bridge of the Invalides.



ENTRANCE TO THE ALEXANDER III. BRIDGE, ON THE RIGHT BANK OF THE SEINE.



GRAND PALAIS DES BEAUX ARTS.

Architect-in-Chief, Girault; Assistant Architects, Deglane, Louvet & Thomas. Length of main facade, 230 m.; maximum height, 37 m.; depth, 200 m. Total area, 3,700 sq. m. Cost, 13,000,000 francs. Constructed of stone, iron and glass. Statuary decoration by Fremiet, Injalbert, Choisy, Dalou, Mercie-Puech and Sicard.



MAIN PORTAL OF THE PETIT PALAIS DES BEAUX ARTS.

Architect, Girault, assisted by the Sculptor M. de Saint Marceaux Length of main facade, 129 m. Total area, 8,700 sq. m.; maximum, height, 23 m. Constructed of cream-colored freestone. Cost, 12,-000,000 francs.



PETIT PALAIS DES BEAUX ARTS.
Detail of the facade of the Court.

CRITICISM THAT COUNTS.

ARTISTS are as a rule impatient of criticism, and no wonder. It is so hard to achieve; it is so easy to criticise. Even a very shabby bit of work actually anchored to the earth or plastered upon a wall may well cost persistent labor, nice ingenuity, and varied experience; even the most thorough training and the finest talent rarely if ever attains the virtue of impeccability; and granted that it did, what resolute critic would be thereby disarmed? On the other hand, it seems as if anybody with some clean white paper, a scrawling pen, and a bottle of dirty black ink can sit down and write a criticism. So it seems and so to a certain extent it is. No doubt a critic really needs an intellectual discipline quite as exacting as the technical discipline of the artist, but he can much more easily evade the necessity. Using as he does words and ideas which are common property, and writing for people to whom an art is almost an alien thing, he can go through all the motions of criticism and even obtain its compensations, whatever they are, without very much more preparation than a good batch of stationer's stock. It is not merely, however, the incompetent criticism of popular sheets of which artists are impatient. They dislike and suspect, perhaps, even more, the criticism of the intellectual doctors; and here again their suspicions are only too well founded. The critics have seldom dealt with the artists in a becoming spirit of disinterestedness and humility. They have often been arrogant, unsympathetic and biassed. They have presumed first of all to dictate, when it was their business first of all to interpret. They have been prone to assume that the arts were primarily a matter of mere ideas. They have failed to put themselves in the sensuous point of view of the artist, and to acquaint themselves with the necessities and limitations of his material and technical resources. It is true that for many years past critics have been less apt to commit these faults; but they are still very much under the illusion of their own importance, and the complaint is still repeated that the history of criticism is the history of an elaborate and pretentious misunderstanding. The difference of point of view runs so deep that it will probably continue to be repeated until the day comes when the Body of Art and the Body of Criticism are laid together in a common grave. On that day, which is the Day of Judgment, the Spirit of Criticism may, according to the popular legend, have the last word; but if so, the Spirit of Art will, we are sure, remain rebelliously sceptical of the authority of the Word.

Yet, lasting as their disagreement is, the quarrel between art and criticism is a family quarrel, for the two are mutually inter-dependent. Of course, it will be admitted that the critic cannot get along without the artist any more than fiction can get along without fact. It will not be so readily admitted that the artist cannot get along without the critic; but a little consideration soon shows that the latter is not merely a parasite. The truth is that the nature of criticism is often misunderstood, because attention has been fixed too much upon its formal, not to say formidable, expressions. Professional criticism is all very well, and we hope to show before we are through that it has done and will do good service; but it suffers under the disadvantage of all such exclusive interests. It takes itself somewhat too seriously, and tends to anticipate the Day of Judgment by a millennium or two. But such criticism is, of course, only the organized and educated product of the simplest and commonest fact of social intercourse. Two people get different impressions of the same object, or bring to bear different ideas upon it. They sit down to talk it over, and the result is—criticism. As long as there are two people in the world criticism is inevitable. Adam alone would never have thought of being critical; but when Eve was joined unto Adam, and they began to exchange views about the Garden of Eden, criticism was born; and though the Bible is silent on the subject, I make no doubt that the knowledge of good and evil was the direct issue thereof.

Criticism originated then, in the ordinary communicative impulse, which all men share to a certain extent, but which is most highly developed among an expansive, imaginative and articulate people. When this disposition to talk things over deals with the essential subject-matter of human life, and has become self-conscious enough to take itself very seriously, the result is something we call philosophy; and it is by no means an accident that our most beautiful and profound example of philosophical literature is written in the dialogue form. Indeed the arts themselves are simply intensified, specialized and detached products of the same communicative impulse. The desire to make some sort of an effect on other people was present at their birth; and ever since their birth the people on whom any effect had been made have been most excitedly discussing them—discussing them excitedly, because being human handiwork they make a peculiarly poignant appeal to the vision and emotions of men. And, at all events since the time of Socrates, they have been discussed chiefly from two points of view. On the one hand the professional critics, who at that time were professional philosophers, brought to bear upon the arts the formidable apparatus of philosophical dialectic, and from the time of Plato until very recently, generally found them dangerous for

the soul's health. But on the other hand, the artists themselves have always talked over each other's work among themselves—talked it over with an intense interest and for a very practical purpose, and this very informal and largely technical criticism has been in the long run the criticism that counted.

We are very well aware that artists are often said to be doubtful critics of each other's work, that their criticisms are based too much on the small personal prejudices which professional ambitions and rivalries are apt to engender. No one who has listened to artists talk about each other can deny some measure of truth to this observation, and at the present time, when so many artists work more from the prompting of a theory than from that of direct personal vision, their opinions of each other are clouded by something different from simple personal antipathies. It should be added, however, that such personal prejudices and rivalries are merely the measure of the very living interest which artists take in each other's work, and the criticism which issues has the prime value of being chiefly technical. It helps just because it is technical; because it is passed by a man dealing with certain problems upon another man who is dealing with very much the same problems. If both these men are thorough craftsmen, devotedly trying to make their work as good as possible, the effect of this mutual comment is helpful in a peculiarly pervasive and insidious way. To obtain the best results, however, the condition must be generalized. When the disposition of the majority of artists along any particular line is such that they respond immediately to each other's successes, and no less immediately pounce upon each other's failures, an artistic environment is created which gives, at all events, some promise of an improvement in practice. An artist, no matter how great, when working alone or in surroundings which offer him no acceptable suggestions, and leave his best designs unappreciated save by a few, is almost sure to make an excessively conscious approach to his work, and to have it issue in something fantastic and outlandish. He needs an atmosphere of technical comment which is at once a stimulus and a check, and which can exist only in a group of sincere, enthusiastic, talented and well-trained craftsmen. When the chief concern of an architect, for instance, is, as it was in this country not so many years ago, merely to erect a building, which would satisfy his client, pay, if necessary, a sufficient return on the investment, and put up any sort of an architectural appearance, conditions were obviously such, that good work could happen only by accident; for the principal interest of one architect in another's work, resembled the interest which one manufacturer might have in the product of a competitor. But as soon as some really thoughtful and intelligent designs are carried

out, which attract and compel comment, the process of experimentation begins, which at least has a chance of a progressive result. H. H. Richardson's work inspired chiefly some undesirable imitations; but just because it was an intelligent attempt to apply one historical style to American conditions, it started a series of experiments which were useful, even if their value were chiefly negative. Thus the proper critical atmosphere makes possible the teaching by example on a large, almost a national scale; and no one who knows by what gradual experimental stages, by what persistent coöperation, by what immediate adoption of some new improvement, the consummate architectural forms were developed, will be likely to under-estimate the fundamental importance of this exchange of technical comment.

In an article in Scribner's "Field of Art," Mr. P. B. Wight answers the question: "What is Evolution in Architecture," much as we might have answered it, but with a very different conclusion. Of the best periods of architecture, he says: "There must have been community of interest. Investigation shows that every time a change took place, it was adopted in future work by all, until another step forward could be taken. The old methods were dropped as fast as the new ones were adopted, even in the enlargement of buildings. Where every improvement when tested and approved was universally adopted and perpetuated, there was evolution. They did not talk about it or write about it in those days; they were *at it* all the time unconsciously." Undoubtedly they were at it all the time, with a comparative lack of consciousness, although it is not so certain that they did not write about it, as Mr. Wight is obliged to do. But it is absurd to say that such improvements were adopted and perpetuated without being discussed, or that the structural logic of an early Greek temple or an early mediæval cathedral was not the monumental embodiment of that logical demand in the Greek and French character, the social equivalent of which was an inveterate habit of talking over interesting problems. Be that as it may, however, we may agree with Mr. Wight and Mr. Sturgis that in case the work of modern architects is to be very much improved, there must be an increase of mutual at the expense of individual effort. But how is this mutuality to be brought about? We have already indicated the direction in which we should seek for an answer to this question, but Mr. Wight has a very different answer, which he urges very persuasively. He proposes corporate guilds, organized by groups of architects with much the same point of view, and sufficient in number to form a complete business organization. It is presupposed that such a guild would be guided in its work by "the prin-

ciple of intellectual coöperation, that it would acknowledge rules of action, and that it would be a school of mutual instruction within itself." Mr. Wight does not expect that such guilds would be immediately successful; but he believes them to be entirely practicable, and probably the best hope for the future of American architecture.

The proposal smacks decidedly of mediæval methods, and bears about the same relation to the ordinary ideas which one hears advanced upon the same subject as Mr. Wight's old "Academy of Design" building bears to some smart bit of contemporary Parisian architecture. It would, of course, be absurd to suppose that any successful contemporary architect would participate in such a plan any more than a successful American star would join a stock company of Saxe-Meiningen type. At the same time it is by no means impossible that certain groups of competent and enthusiastic young architects might not find that by some such method of coöperation they could both improve their own work and compete most effectually by their combined light with the stars of the architectural firmament. One would like to see such a plan tried on a small scale, for even if it could not succeed in keeping within the guild a peculiarly successful designer, any more than the Comédie Française could keep Bearnhardt and Coquelin, yet the technical discipline of work done within such an association might be most salutary and influential. But although we should like to see such guilds tried, we suspect that should several of them be firmly established, the future of American architecture would have as much to fear from their success as from their failure.

This may seem to be a hard saying, but a little consideration will show that it may be justified. Such small associations, founded and organized in obedience to a select and exclusive moral standard, would almost inevitably take on the character of coteries. Architects in ordinary practice would tend to look upon them suspiciously, for the ideals and methods of the guilds would all imply a criticism of current ideals and methods, which could scarcely be contemplated with equanimity, and the associationists on their part would naturally drift into an attitude of conscious rectitude and superiority. That is, instead of doing their work with that direct and efficient lack of consciousness which Mr. Wight admires in periods of architectural evolution, they would, on the contrary, be encouraged by their isolated position, to be intensely conscious of the distinctive character of every design they produced. They would be under every temptation to give their work a flavor of exotic affectation, like that of the pre-Raphaelite brethren; and while such affectation does not exclude either the utmost moral sincerity, or a high degree of artistic success, it would surely lack

endurance, virility, and popular acceptability. The guild members would have just about as much chance of substituting mutuality for individuality in general architectural practice, as the Brook Farm communists had of reforming by example the selfish pre-occupations of popular social life.

Such a counsel is at bottom a counsel of despair. The evils which Mr. Wight has in mind are genuine evils, and the result, which he wants to bring about is a desirable result; but a mutuality which must be established on a broader basis than can possibly be provided by a few exclusive organizations. Coöperation is needed, it is true; but it is better to have coöperation on a lower level and over a larger area, than to have it at a high level and over a much more restricted area. And coöperation at a low level, but over a large area does arise when architects are so much interested in their own work, and in each other's work, that they are able to treat old problems in new ways, and ready to seize and use some desirable imitation of a brother architect. In other words, coöperation sets in when they study their own work, carefully, and criticise the work of their neighbors in an adaptable and open-minded way. It is this sort of mutual interest, criticism and imitation, which bind the architects of a country together, and may lead to a series of experimentations along one line, in which some sort of style originates. And a style which originated in such a way would possess endurance and vitality, for it would be nurtured not by the steam-heat and the watering-can of some hot-house coterie; but it would derive its strength from the sunshine and the rain, yes even from winds and frosts. It would be the product of general and not merely of special highly favored conditions.

The obvious objection is that the work of American architects shows no indication of the instinctive and widespread coöperation of which we have been describing. But this is not altogether true. It is true that their work is often merely experimental, often also the careless or literal transfer of some foreign building to American soil; it is true that the disinterested and devoted desire to turn out a well-studied, appropriate and complete design does not exist as generally as it might, and that the architect is more pre-occupied with being original and successful than with being artistically adequate. All these things and more might be said. The deficiencies of American architects and the difficulties under which they labor are obvious. The best of them have more work in their offices than can be properly handled; they have to depend largely upon less experienced assistants who have little incentive to do the best work; they tend to develop consequently an office "style," which, since they are generally men of taste, is often unobjectionable, but which, just because proper attention cannot be given to

details, is just as often uninteresting; and finally they are very often so handicapped by their clients that when they want to do something really good they are thwarted by the stupidity and the lack of taste of the people who employ them. Remember, it is the good architects who labor under the above deficiencies, and the great mass of American building is undoubtedly done by men to whom the appearance of the structure makes little difference, and who are simply trying to build for as little money as possible something which will sell and rent. Yet in spite of all these drawbacks, which are more familiar and often more objectionable to the architects themselves than they can be to any layman, he must be blind indeed, who cannot discern the indication of better things. Not only are there a sufficient number of architects at present practicing who are thorough artists, and whose work shows careful study and some measure of advance, but what is more important, the general standard of work is constantly improving. The younger men have better ideals and better training than ever before. One may or may not like the work of the Beaux Arts architects; but there can be no doubt that the Paris atmosphere and training does tend to make them artists, and that the American architectural schools are coming to have much the same influence. And if it is true that American architects are becoming like American painters, increasingly interested in the proper and intrinsic value of their work, the rest will follow—not this year or next, but in the course of time. For it is characteristic of Americans to know when they have come into possession of a good thing. Their artistic and literary work has always been imitative; it has always shown a much greater power than English art to assimulate ideals, traditions and forms not native to the soil. But since its imitative origin has been the result, not of laziness, but of a genuine desire for excellence, it has never stood in the way of some measure of originality; and as soon as it was able to move freely among its acquired forms, it has been able to use them with sufficient vigor and a nice sense of propriety.

It is not too much to say consequently that a certain kind of criticism has a most important part to play in the development, whatever it may amount to, of American architecture. The purpose of such criticism is to maintain a communicating current of ideas and visible experiments and suggestions throughout the whole body of American architectural practice. Its chief effort should be not so much to praise and to condemn, as to select and to popularize. Obviously the selection implies a standard and the popularization, a general desire for excellence; but both the standard and increasing desire for excellence are yearly becoming better established and more assertive. The general application of such a standard on the part of the archi-

tects themselves, or of people in touch with them, is, as we have said, the criticism that counts. Of course, there is another kind of criticism, which counts for comparatively little, at all events, in architectural practice. As ordinarily applied this kind of criticism consists in putting together a standard of architectural achievement, made up of qualities, mostly moral and intellectual, derived from the best periods of architectural practice, and then condemning contemporary work because it fails to reach this standard. It is something of this kind which artists generally have in mind, when they declare that all criticism is an elaborate and pretentious misunderstanding. We cannot agree with them in turning such criticism down entirely. Ordinarily it is of little or no practical value; but it represents, nevertheless, an interest which cannot be lightly set aside. It endeavors to apply to any particular art, general ideas, which stand for the artistic conscience of the community, and embody the integrity of its artistic life. Such ideas are, of course, to a very great extent, moral, human, perhaps religious; and when the practice of any particular art is working harmoniously with this general moral conscience, it undoubtedly means that the product gains in spontaneity, vitality and power. But it so happens that our modern conscience speaks with no certain voice, that an artist, in the face of such dubious and conflicting messages, is thrown rather too consciously back upon his technical ideals, and the consequence is that the criticism which we have described in this article is the criticism which counts more than ever nowadays; and unless we are very much mistaken, it counts for a great deal.

Herbert D. Croly.



Some Recent American Designs

Interiors and Exteriors



THE ENTRANCE HALLWAY, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



THE DINING ROOM, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



THE DRAWING ROOM, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



HALL LEADING TO THE STAIRWAY, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



VIEW OF THE MAIN STAIRWAY, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



VIEW OF THE MAIN STAIRWAY, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



AT THE END OF THE STAIRWAY, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



THE LIBRARY, HOUSE OF WILLIAM C. WHITNEY.

871 5th avenue, New York City. Architects, McKim, Mead & White.



BOUDOIR, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



MARIE ANTOINETTE ROOM, HOUSE OF WILLIAM C. WHITNEY.
871 5th avenue, New York City. Architects, McKim, Mead & White.



FAÇADE OF THE NEW YORK YACHT CLUB.

Nos. 37-41 West 44th street, New York City. Architects, Warren and Wetmore.



ENTRANCE TO THE NEW YORK YACHT CLUB.

West 44th street, New York City. Architects, Warren and Wetmore.



STAIRWAY IN THE HALL OF THE NEW YORK YACHT CLUB.
West 44th street, New York City. Architects, Warren and Wetmore.



MODEL ROOM OF THE NEW YORK YACHT CLUB.

West 44th street, New York City. Architects, Warren and Wetmore.



WINDOWS IN THE MODEL ROOM, NEW YORK YACHT CLUB.
West 44th street, New York City. Architects, Warren and Wetmore.



MANTEL PIECE IN THE MODEL ROOM, NEW YORK YACHT CLUB.
West 44th street, New York City. Architects, Warren and Wetmore.



CAFE IN THE ROTUNDA, NEW YORK YACHT CLUB.
West 44th street, New York City. Architects, Warren and Wetmore.



THE GRILL-ROOM, "BETWEEN DECKS," NEW YORK YACHT CLUB.
West 44th street, New York City. Architects, Warren and Wetmore.

Recent Domestic Architecture in Washington, D. C.

Residence of Mrs. R. H. Townsend.



An elaborate and entertaining social life demands its appropriate expression in architecture; and in Washington, with its many leisured people, its cross currents of society and politics, its need and habit of entertaining, many interesting examples of spacious and tasteful residences are to be found. Of recent years, many such houses have been built in the city's northwest quarter. Five and twenty years ago the region north of M street, and west of 16th, was uninhabited save by the rabbit, woodchuck and squirrel. It was known as the "Slashes," and abounded with snaggles and furze and heavy underbrush. It was altogether an excellent hunting-ground for small game. Many Washingtonians can recall the superior attractiveness that this place had for them—particularly during school hours. The first serious incursions by the builder upon these "wastes of moor and fen" were residences of some magnificence, and thus a standard of value for the land and the character of future improvement were fixed at the start. A group of men, of whom Judge Hillyer, Senator Stewart, Hallet Kilborn and John B. Alley were prominent, acquired much of the new property northwest of Thomas Circle. Judge Hilyer's mansion, built at what is now the junction of Massachusetts and Florida Avenues and Q Street, and Senator Stewart's "Castle" (afterwards used for the Chinese Legation) became centres of social interest. The former property was purchased a year or two ago by Mrs. Richard H. Townsend, and was subsequently remodeled and much enlarged. As it stands to-day, this residence is one of the best pieces of domestic architecture of its kind in the city, as well as one of the most delightful and commodious private city houses for entertaining in the country. In design, the exterior conforms to the modern French School, without being afflicted with the exaggerated and obtrusive details common to many American examples of French work. The front façade is quiet, well-proportioned

and extremely refined. Sufficient space has been allowed between the building and the sidewalk for landscape architecture.

In matters of planning and construction, the modern American residence has substantial claims to distinction. The more expensive American domestic buildings of to-day are, as a rule, better planned, better lighted, better heated and better *piped* than those of other lands and other times. It is true that we are speaking from the American point of view, and thus lay ourselves open to attacks from foreigners, who will assert, for instance, that our houses are overheated. They may be right about this; but it is pleasant to know that we are able to keep comfortable in case of blizzards, not merely in one or two rooms, but all over the house. As an example of straightforward planning, appropriate for entertatining purposes, Mrs. Townsend's residence is noteworthy. The interior is charming. Owing to the generous limits of the building line, the rooms on the second or main floor are large and most convenient of access from a central point of the house—say at the head of the stairway. They all open from one large foyer hall, and those on the front connect with each other, forming a brilliant suite 120 feet in length. When these rooms are all thrown open, the studied planning is revealed in a series of charming vistas in which the different color schemes blend warmly and naturally from the heavy, rich green of the library to the elegant red and gold of the second salon, then the lighter, more delicate silver of the first salon to the festive white and gold of the ball-room.

Domestic architecture in Washington has made great strides in the past ten years. The business of private house building has grown apace. It would seem that with the wonderful increase of the nation's prosperity and responsibilities, the social aspirations of Washingtonians had been given a corresponding impetus. Ten years ago the great majority of government officials lived in hotels. Many do so still, but the social demands are fast becoming so various and elaborate that those who would be counted as factors in the society of the Capital find it desirable to command the facilities for entertaining that a house alone affords. The subject of this article, and the accompanying illustrations, is the latest and undoubtedly the most successful example of the city's new era of domestic architecture. Washington should be congratulated.

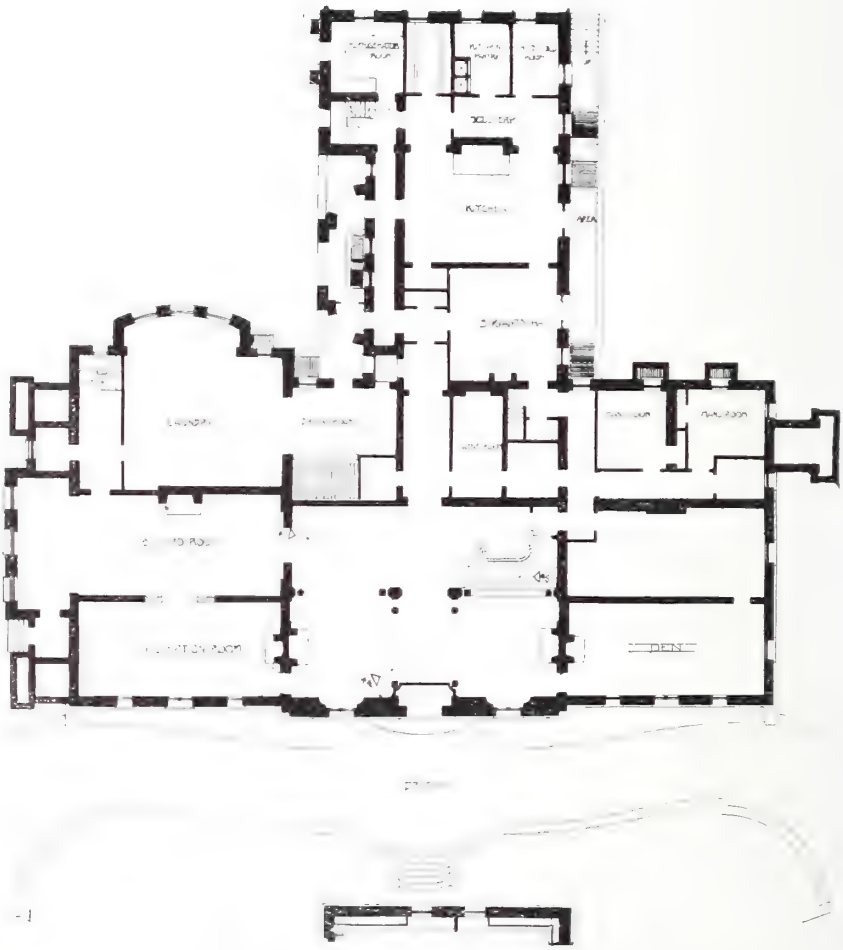
Percy C. Stuart.



FAÇADE OF MRS. TOWNSEND'S RESIDENCE.

Carrère & Hastings, Architects.

The stone is Indiana limestone, with base of Milford granite. The illustration is about the scale of 1-32 of an inch to one foot.



PLAN OF GROUND FLOOR, RESIDENCE OF MRS. R. H. TOWNSEND.

N. B. The locations of the camera and the directions in which it was pointed in taking the following interior views are indicated on the plans by arrows numbered to correspond with the illustrations.



PLAN OF SECOND OR MAIN FLOOR, RESIDENCE OF MRS. R. H. TOWNSEND.



NO. 4. MAIN HALL.

This is designed in the style of Louis XVI. The walls are of milky-white Caen stone, and the columns and pilasters of Brèche Violette marble. The flooring is of white marble squares, with a wide border of green Campan marble to receive the plinth and bases of the walls and columns. Upon the Persian rug in the foreground of the picture may be seen the shadow of the entrance grill door, constructed of wrought iron and glass and designed in the Louis XVI. style.



NO. 5. MAIN HALL.

The staircase is of solid Caen stone, with railing of wrought iron. The jar on the right of the picture and containing a palm is a fac-simile of an old Italian well.



NO. 6. MAIN HALL.

The coldness of the Caen stone is relieved by green palms, red velvet portières with antique embroidery, red brocaded upholstery upon the furniture, and by the Persian rugs.



NO. 7. DINING ROOM; 45 × 42 FEET.

Decorated in the same period as the foyer hall. Buffet and mantel piece of red Languedoc marble. The color scheme is determined by the use of cramoise brocatelle for the walls and curtains. The latter are fringed with gold tinsel trimmings. The furniture is carved oak gilded with velour de genès, to match the wall decoration.



NO. 8. GALLERY OR FOYER HALL.

Treated in the style of Louis XIV. Woodwork of oak and old gold, with pilasters reaching from floor to cornice. Walls covered with red silk, with bold design in self colors of red. The mantel piece is of campan melange, taken out of a solid block. The furniture is Louis XIV., carved gilt wood, with velours de genès covering of red and gold color.



NO. 9. BALL ROOM.

Style of Louis XV. Arch motif for doors and windows carried around the room, the architraves in the wall spaces enclosing mirrors. Door tops treated with oil paintings of rose cameo effect. Large cove forming the cornice, decorated with light scroll work. The ceiling is formed of a central dome and two lower panels. Curtains are of Rose du Barry silk, embroidered in silver and gold. Furniture consists of banquettes of carved wood, gilt upholstered, with same silk as used for the curtains.



NO. 10. GRAND SALON.

Treated in grey and white Louis XV., the walls above wainscoting being covered with silver and gold brocatelle. The panels over the doors are of carved figures, copied from the same Louis XV. room as the relief work at the centres of the cornice cove. All the furniture is of carved wood, gilt covered, with brochés toning in with the wall material and curtains. The floors of both salons are covered with Savonnerie rugs, specially designed and woven for these rooms.



NO. 11. LIBRARY.

Style of Henry II. Woodwork of French walnut. Wall and curtains of green brocatelle. Upholstery of green velvet, and rug hand-tufted in two tones of green. The general appearance of this room is very dignified and home-like.

N. B.—The photographs and notes for this article were obtained through the courtesy of Mr. C. F. Grieshaber, Superintendent for Messrs. Carrère and Hastings.



87 BOULEVARD DE LA VILLETTE, PARIS. M. Rabier, Architect.



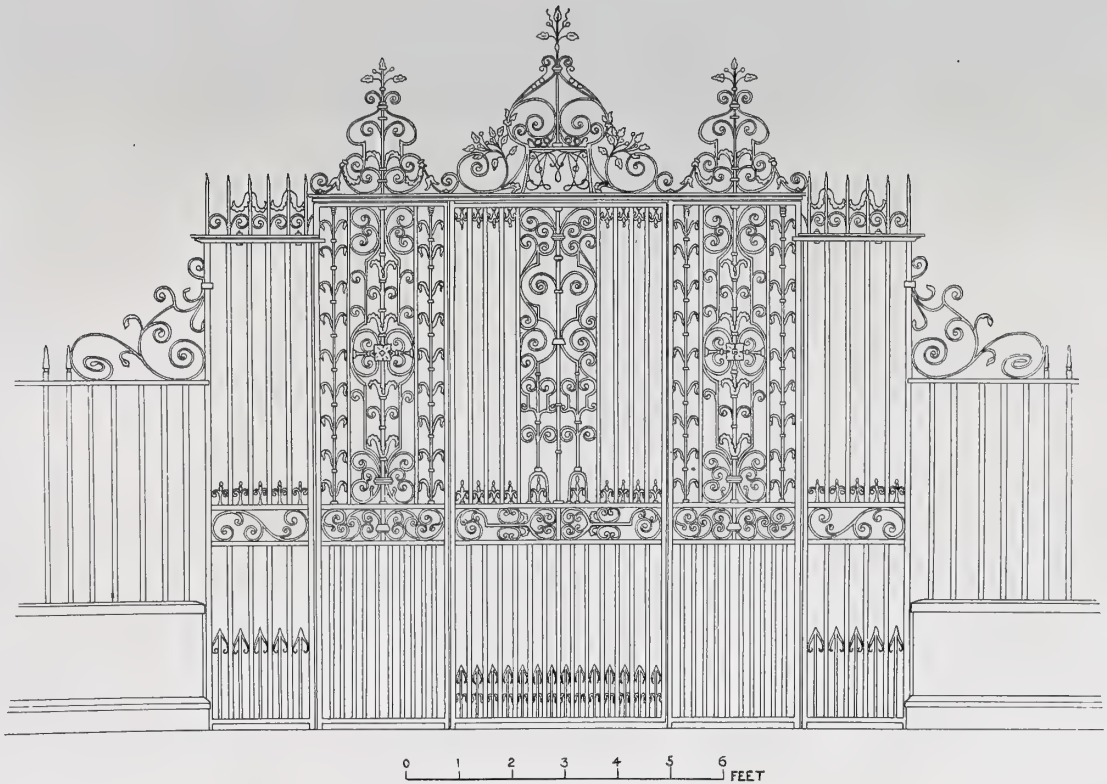
THE HOUSTON CLUB, UNIVERSITY OF PENNSYLVANIA.



THE NEW LAW SCHOOL BUILDING, UNIVERSITY OF PENNSYLVANIA.

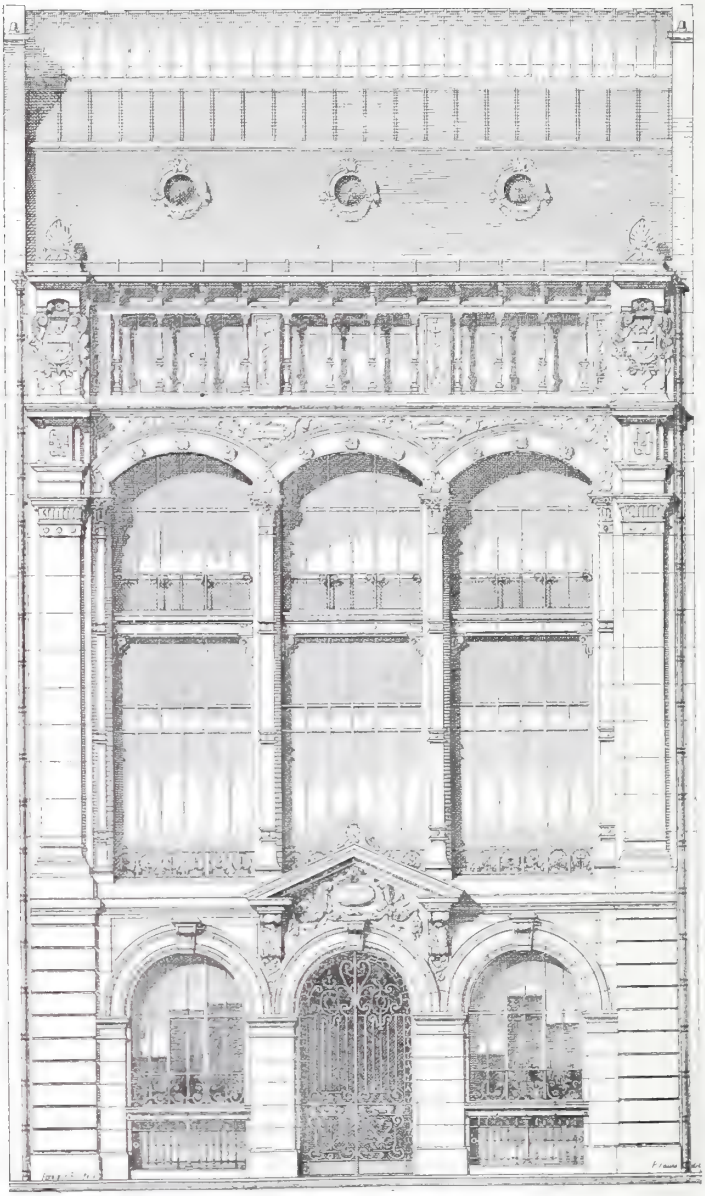


THE MEMORIAL TOWER, UNIVERSITY OF PENNSYLVANIA, DORMITORIES.



WROUGHT-IRON GATE.
(Old English.)

Eagle House, Mitcham.



CHAMBER OF COMMERCE.

Rue Feydraw, Paris.

M. J. Lisch, Architect.

GETTY CENTER LINRARY
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